

Saturday 6 September 2014

# Amateur Photographer

**Canon lens**  
**EF-S 10-18mm f/4.5-5.6**  
We test Canon's budget wideangle lens



Passionate about photography since 1884

## Bear fruit

How it took **Steven Kazlowski**  
15 years to get his polar bear shots



## Industrious

**Jeremy Walker** reveals how  
to capture the beauty in Britain's  
overlooked industrial landscapes



## Video essentials

All the basic  
equipment and  
accessories you  
need to start



# Full frame, half price

We unveil the best  
second-hand full-frame  
DSLR cameras



**PLUS APOY 7:** Olympus prizes **worth over £2,000** in our travel photography round



**SIGMA**

**SIGMA**  
3 YEAR UK WARRANTY  
For registration and conditions log on to  
[www.sigma-imaging-uk.com/warranty](http://www.sigma-imaging-uk.com/warranty)



**SIGMA**  
**8-16<sup>mm</sup>**  
**F4.5-5.6**  
**DC HSM**

For Sigma, Canon, Nikon, Sony and Pentax  
Supplied with fitted padded case

*Sigma, pioneering innovators of wide-angle zooms, introduce the ultimate wide-angle zoom lens.*

Featuring a very sophisticated optical design which includes four FLD glass elements and three Aspherical lenses, this compact lens produces very high optical performance. The HSM (Hyper Sonic Motor) ensures fast and accurate AF and the ultra wide angle of view with exaggerated perspectives produces striking images.





COVER PICTURES © STEVEN KAZLOWSKI, JEREMY WALKER, JOHILLON

## In this issue

### 10 Industrial landscapes

Jeremy Walker on why you should explore the visual potential industrial landscapes have to offer

### 20 Abstract Earth

Zack Seckler reveals how he takes his painterly vistas of the Earth

### 26 Video masterclass

In part two of her series, Victoria Grech looks at essential kit to shoot video

### 28 APOY round 7

We've Olympus prizes worth more than £2,000 in our Travel round

### 40 Appraisal

Damien Demolder examines your images

### 44 Full frame, half price

We look at second-hand full-frame DSLRs for Canon, Nikon and Sony users

### 48 Cameras at war

Ivor Matanle looks at the role of aerial photography in the First World War

### 52 Canon lens test

We test the Canon EF-S 10-18mm f/4.5-5.6 IS STM lens that is inexpensive, lightweight and ultra-wide

## Regulars

3 7 days

16 Photo Insight

18 Inbox

34 Reader Portfolio

42 Accessories

55 Technical Support

82 Final Analysis



HOW LONG would you spend trying to get the perfect shot? I have a favourite spot in the Peak District that I have photographed a few times.

Each time my images get better as I learn more about the location and how the light looks at certain times of the day. I'm sure I'll be back a few more times before I feel I have explored all there is at that location, and have the definitive image that I am happy with.

JOIN US  
ONLINE

**Amateur  
photographer**  
amateurphotographer.co.uk



Like us on  
Facebook.com/Amateur.  
photographer.magazine



Join our Flickr group  
at flickr.com/groups/  
amateurphotographer



Follow us  
on Twitter  
@AP\_Magazine

# 7days

## A week in photography

On page 16, Steven Kazlowski tells us how it took him 15 years to get his shots of polar bears in Alaska. Such a project can take a lot of time and commitment, but they all start with one small step. That could mean booking a ticket to a far-flung land, or just turning on your computer and booting up Photoshop.

So don't be daunted by the photography project you want to do. Get that project under way and be inspired to make the next step needed. **Richard Sibley, deputy editor**

## ONLINE PICTURE OF THE WEEK



© MATTHEW WOODHOUSE

### Bregagh Blizzard by Matthew Woodhouse

Canon EOS 60D, 70-300mm, 1/20sec at f/18, ISO 1600

THIS image by Matthew Woodhouse is a perfect example of why you should always have a camera with you. 'I was on a grocery shopping trip with my wife and two boys back in February when Northern Ireland had a spell of snow,' says Matthew. 'On our way back home a blizzard started, and I decided to drive over to Bregagh Road, aka The Dark Hedges, in Ballymoney, to see

what it was like in the conditions. The area around this road is quite open, and the blizzard was sweeping in from the right-hand side. So I parked the car and used it as a shield from the snow. I had the camera on continuous mode as I was shooting handheld in the cold, and managed to capture this image. I feel it's a different take on such a popular view.'



## Win!

Each week we will choose our favourite picture posted on the AP Facebook and Flickr communities and the AP forum. The winner will receive a year's digital subscription to AP worth £79.99.

### Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

**Email** Email a selection of low-res images (up to 5MB of attachments in total) to [appicturedesk@ipcmedia.com](mailto:appicturedesk@ipcmedia.com).

**CD/DVD** Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 20.

**Via our online communities** Post your pictures into our Flickr group, Facebook page or the gallery on our website. See details above.

**Transparencies/prints** Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 20.



DOWNLOAD  
AP TO YOUR  
TABLET  
TODAY!



## NEWS ROUND-UP

The week in brief, edited by Chris Cheesman

### Back to future

A reinvention of a 19th century portrait lens has gone on sale thanks to a crowdfunding project.

The Petzval lens is compatible with Canon EF and Nikon F-mount cameras. The brass lens costs £459, while a black version is £549. Almost \$1.4m was pledged for the campaign via a Lomography Kickstarter project. The target was \$100,000.



### Leica M deal

Leica M camera owners can part-exchange their cameras for a Leica M (Type 240) body. Staff at Leica's store in London say they will assess second-hand models and issue credit notes to be used against a Leica M

purchase. Call 0207 629 1351, email [owner@leica-camera.co.uk](mailto:owner@leica-camera.co.uk) or visit the store at 27 Bruton Place, Mayfair, London W1J 6NQ.

### Brush with death

A photographer who survived a helicopter crash in Iraq that killed the pilot in August this year had escaped death three years earlier when he was ambushed in Afghanistan. Adam Ferguson was on board an aircraft carrying aid that came down in northern Iraq on 12 August. Adam, 35, told AP: 'I am doing fine, with no significant injuries.'



### Telling stories

Adam Ferguson returns from his last mission as an aid worker to take a share in the story of the personal while on the front line of international photography. He talks to David Clark.



### Canon scanners

Canon has launched two new A4 flatbed scanners. The CanoScan LiDE 120 (£69.99) and LiDE 220 (£89.99) boast a resolution of 2400 x 4800dpi and 4800 x 4800dpi respectively. The LiDE 220

(pictured) is claimed to produce an A4, 300dpi scan in 10secs. Due out in September, both feature Auto Photo Fix II software.

### Charity talk

Renowned wildlife photographer Steve Bloom (pictured) will appear at an event in Ashford, Kent, that aims to nurture creative talent. The 'evening with', on 11 September, marks the launch of the Centre for Creativity and Enterprise charity. Tickets for the 'champagne and canapé' evening (6-9pm) cost £50. Visit [www.eventbrite.co.uk](http://www.eventbrite.co.uk).



© JASPER JONES

## WEEKEND PROJECT

### Tall Ships Festival

RUNNING from 5-9 September, Royal Greenwich in London welcomes more than 50 majestic tall ships from around the world.

Over the five days visitors will be able to experience a free shore-side festival, while for those keen to experience these amazing ships first-hand there will also be a chance to book

a Thames cruise on a tall ship.

Events include firework displays, parades of traditional ships and Thames Barges along the Thames, skilled riggers hoisting sails, racing and much more. For further details and a full list of what's on and where, visit [www.royalgreenwich.gov.uk/tallships](http://www.royalgreenwich.gov.uk/tallships).

**1 Locations:** There are four Tall Ships Festival sites – Royal Arsenal Woolwich, Maritime Greenwich, Greenwich Peninsula and Wood Wharf. Each of these locations offers a selection of tall ships, as well as other entertainment.

**2 Go on deck:** If you get a chance to climb aboard some of the tall ships as they're moored at Maritime Greenwich, look for interesting details as well as dramatic shots looking up the masts and the complex rigging.





# BIG picture

First four finalists of the Wildlife Photographer of the Year 2014 revealed

◀ THE FIRST four award-winning images from the Wildlife Photographer of the Year 2014 exhibition have been announced. They are among 100 that will go on show at the Natural History Museum in London from 24 October 2014–30 August 2015. Alongside the exhibition will be a special events programme, including a unique masterclass from world-renowned wildlife photographer Frans Lanting. This winning image from the Black & White category is called 'The Elegant Crowd' by professional wildlife photographer Jasper Doest. His striking black & white photograph captures the ordered beauty of the demoiselle cranes of Khichan, India.

Tickets for the exhibition and the events programme are on sale now. Visit [www.nhm.ac.uk/wpy](http://www.nhm.ac.uk/wpy).

## Words & numbers

The camera is a remarkable instrument. Saturate yourself with your subject, and the camera will all but take you by the hand and point the way

Margaret Bourke-White  
American photographer

**3** **Fireworks:** With fireworks lighting up the river and the majestic tall ships, it goes without saying that this is a perfect photo opportunity. Arrive early to scout out the best location along the river.

**4** **Parade of sail:** Capture the drama as all the 50-plus tall ships that have come together for the festival take to the Thames for the closing spectacle of the event – try to shoot from a relatively high vantage point.

The Tall Ships Festival will offer fantastic photo opportunities



**34.7%**  
Share of the world's 7.2 billion population estimated to use smartphones by 2015






© RICHARD SELBY 2014

One of around a dozen images taken in Brighton by photographer Richard Selby

# ‘Antisocial’ street photos can get you arrested

 POLICE warn they can arrest a photographer if he or she refuses to give their name and address and an officer deems their photography in a public street to be ‘antisocial’.

Photographer Richard Selby, 81, has filed a complaint with Sussex Police, claiming that an officer threatened to arrest him if he did not identify himself.

The former freelance photographer ran into trouble while taking pictures of ‘hen parties’ in Brighton. He was approached by two police community support officers, following what police say were complaints by members of the public, at 11pm on Friday 25 July.

The PCSOs then called a police constable who, Selby claims, asked for his name.

‘I said, “I don’t have to give you my name,” and he said, “I could arrest you.”’ The constable then summoned a police sergeant to the scene.

Selby says he gave the sergeant his name as he feared ‘spending the weekend in police cells’, and agreed to ‘go home’.

‘It was intimidating... surrounded by four police [officers] demanding my name and threatening me,’ Selby told AP.

Selby strongly denies the force’s claim that he was ‘holding the camera low around his groin and taking photographs of the girls when they were bending over’.

The force claims that one of Selby’s photographs shows ‘a teenage girl’s bottom in hotpants with her lower buttocks clearly visible’.

In response, Selby told AP that he did not believe the girl in the shot to be a teenager and says the people being photographed did not object to his pictures.

A Sussex Police spokesman said: ‘The sergeant suggested [to Selby] that this wasn’t appropriate.’

The force denied that officers threatened Selby with arrest, telling AP they were concerned he may have been in danger from a nearby ‘group of men’ if they had objected to his pictures of the women.

Sussex Police added: ‘He was

acting in an antisocial manner and in these circumstances a police officer may request a name and address to establish a person’s identity.

‘There is a power of arrest if this is refused.’

Selby points out that the officers were satisfied his pictures had not broken any law after reviewing them on his digital camera, a Sony Alpha 7R.

Section 50 of the Police Reform Act 2002 requires a person to give their name and address if an officer believes that a person ‘has been acting, or is acting, in an antisocial manner’.


However, Sussex Police say they did not formally ask for the photographer’s name and address under the Act.

Selby says he was taking shots for a personal project about Brighton, where he lives, and had no plans to sell them.

For more on this story, visit [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk).



## Leica releases M-P rangefinder

 LEICA has unwrapped the M-P, a new rangefinder camera.

The M-P contains a buffer size of 2GB, double that of the Leica M.

Priced £5,650, the Leica M-P (Type 240) comes in a black paint and a silver-chrome version.

Features include manual viewfinder frame selection, with traditional frame selector, to avoid the need to change lenses to assess suitable subject framing.

‘With the frame selection lever, bright-line frames for six different focal lengths can be projected into the viewfinder to simulate subject framing,’ the firm said in a statement.

‘The corresponding frames are shown in pairs for the focal lengths 28mm and 90mm, 35mm and 135mm, or 50mm and 75mm.’

The original M cost £5,100 at launch in 2012.



**Subscribe to  
Amateur  
Photographer**

**EXCLUSIVE TRIAL OFFER**

**12 issues  
for just £12\***

Visit [amateurphotographer.co.uk](http://amateurphotographer.co.uk)  
subs.co.uk/Aug14

\* when you pay by UK Direct Debit





## X30 sports OLED EVF

**F**UJIFILM'S latest 'premium' compact, the X30, features an OLED viewfinder and is due on sale in mid to late September, priced £479.

The 12-million-pixel model boasts a 2/3in X-Trans CMOS II imaging sensor and EXR Processor II. The sensor does not include a low-pass filter.

Stated improvements over the X20, which it replaces, include a 'tilting' screen (3in, 920,000-dot resolution) and a 2.36-million-dot EVF, with a claimed display time lag of 0.005sec.

The X20 featured an optical viewfinder (with a Digital Trans Panel), while the 460,000-dot display on the X20 measured 2.8in.

The X30 adds a manual control ring – for aperture and shutter speed adjustment – and exposure compensation has been improved to  $\pm 3\text{EV}$ , compared to the 2-stop compensation on the X20.

Fuji claims to have boosted battery life, enabling the camera to shoot up to 470 shots on a single charge



Compact cameras with a good-quality EVF are targeted at enthusiasts and professionals

(1.8x greater than previous models).

A Classic Chrome option has been added to the film-simulation modes, aimed at producing 'muted tones and deep colour reproduction'.

Features include the 'world's fastest' AF speed of 0.06sec and a 12-frames-per-second burst rate.

The 4x f/2-2.8 lens contains 11 elements in nine groups and is designed to deliver the 35mm viewing-angle equivalent of a 28-112mm zoom.

The X30 will be available in a choice of black or silver colours.

## Nikon D810 'bright spots' warning

**N**IKON has warned D810 users that it has received a 'few reports' of bright spots sometimes being noticeable in long exposures.

In a customer advisory, Nikon Europe states: 'We have determined that bright spots may occasionally be noticeable... in images captured at an image area setting of 1.2x (30 x 20mm).'

Nikon says its impact on the UK is likely to be 'relatively small' and is offering a free service.

A black dot has been added to the tripod socket of those cameras that have been inspected and the 'necessary adjustments made'.

Nikon claims that, once serviced, the occurrence of the bright spots in long exposures will be reduced.



D810 users have been warned about 'bright spots'

For the latest news visit [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

## Get up & go

The most interesting things to see, to do and to shoot this week. By Jon Stapley



### Braemar Gathering

Braemar hosts a series of traditional Scottish sports and games that will definitely give you something different to add to your portfolio. Highland dancing, caber tossing and the enigmatic 'Putting the Stone' are among the events on offer.

6 September. [www.braemargathering.org](http://www.braemargathering.org)



LONDON

© DAVID LEVENE EYEWITNESS

### Eyewitness

David Levene selects some of his favourite photographs from *The Guardian's* Eyewitness photojournalism series, which have been blown up to over 1.5m across and are on display at the new Foyles bookshop on Charing Cross Road.

2 September-26 October.  
[www.futurecity.co.uk](http://www.futurecity.co.uk)



SUSSEX

© ILLUSTRATION BY PAMELA

### Bonfire processions

Traditionally, bonfire celebrations in Sussex get off to a roaring start quite early, with things kicking off in Uckfield on 6 September and continuing through autumn. Lovesussex.com has a useful list of when and where events are happening.

From 6 September.  
[www.lovesussex.com/arts-culture/bonfires.aspx](http://www.lovesussex.com/arts-culture/bonfires.aspx)



BERKSHIRE

© LIZ TAYLOR

### Abstract

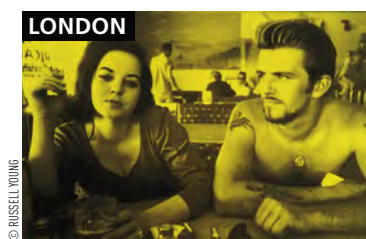
Eton's Rhubarb & Custard gallery will be holding an exhibition of abstract photography until the end of the year, and you can submit your own images if you'd like to see them on the gallery walls. See the website for details.

From 1 September  
[www.rhubarbandcustard.com](http://www.rhubarbandcustard.com)

### Lost Angels

Artist Russell Young has selected a series of actor Dennis Hopper's images of the Hell's Angels that he feels resonate with a series of his own new works. The two of them present similar but differing takes on American counterculture.

Until 20 September. [www.meadcarney.com](http://www.meadcarney.com)



LONDON

© RUSSELL YOUNG





# Viewpoint Kevin Meredith

Drone photography is becoming popular with enthusiast photographers, but is it a disaster waiting to happen?

If you want the creative edge over other photographers, having a different viewpoint is a massive advantage – which is why drone photography is very tempting. Although still in their infancy, drones have recently dropped in price and so are affordable to hobbyists. A DJI Phantom, for example, can be bought for less than £400. However, if you are flying a drone for fun, be careful, as it might be easier than you think to fall foul of the law. In April, the first person in the UK was prosecuted for dangerous and illegal flying of an unmanned aircraft, and incurred a fine and court fees of £4,300. Suddenly, £400 for a drone is not so cheap.

As an amateur/hobbyist photographer, it's quite common to be offered occasional work on the side – it all helps to supplement what can be a very expensive pastime. If you're a budding drone photographer, you're probably going to be offered extra jobs quite regularly, as people want their event or property documented from unique viewpoints. But be warned: as soon as you accept money for your drone photos or footage, it becomes a commercial venture. If you are using a drone for commercial purposes, you will need a Basic National UAS Certificate and permission from the CAA (Civil Aviation Authority) in addition to public liability insurance. Without all this, you could get into legal hot water.

## 'As soon as you accept money for your drone photos it becomes a commercial venture'

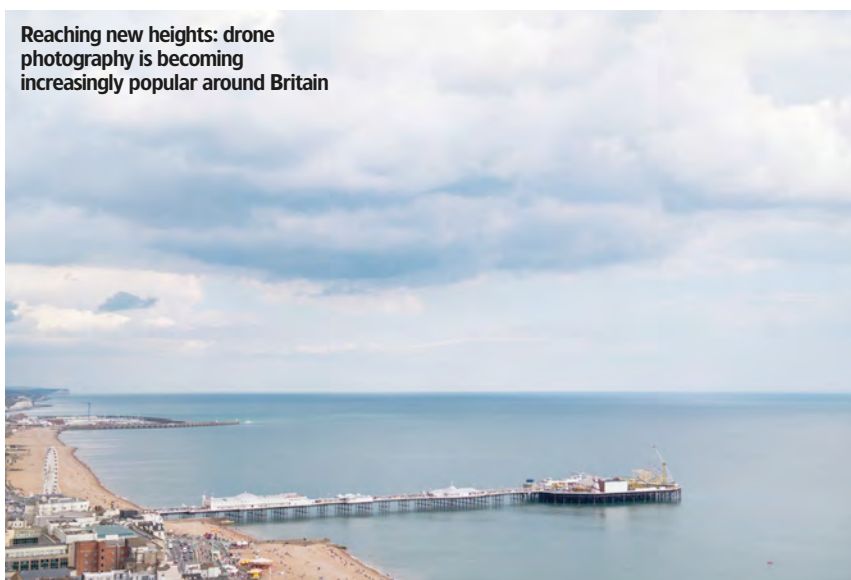
Maybe I'm paranoid, but when I see drones flying over crowds at events, I just imagine what it would feel like to have one drop on my head from 50ft [15m] or feel the rotor blades hit my face as it flies out of control. I know this is not exactly scientific data, but I did a search for 'drone crash' on YouTube and it came back with 396,000 videos. More worryingly, when I started to type 'drone crash', one of the predictive search results was 'drone crashes into crowd'. The majority of UK drone videos seem to be breaking the CAA's rules that state drones should not come within 150m of large crowds or 50m from a person or building.

It will be interesting to see what happens with drones and the law because, as they become cheaper, more people will use them for work and leisure. On the flip side, though, they might eventually shrink to the size of an insect so safety won't be a concern.

Keep watching the skies.

Watch out for a feature in a future issue of AP dealing with the ethics and legalities of drone photography

Reaching new heights: drone photography is becoming increasingly popular around Britain



Kevin Meredith is an obsessive documentary photographer and author of several instructional books. He has a passion for passing on his knowledge and regularly runs workshops in Brighton and sometimes further afield

## New Books

The latest and best books from the world of photography. By Oliver Atwell



### Retronaut: The Photographic Time Machine

by Chris Wild, National Geographic, £20, hardback, 352 pages, ISBN 978-1-4261-383-0



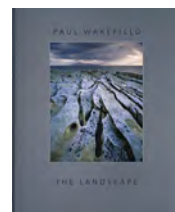
RETRONAUT began life as a staggeringly weird yet engaging blog looking at pictures from the past. That may not sound so appealing, but these were images that seemed to suggest a version of the present that has spun out of all control. Pictures of celebrities

before they found fame sat next to the past's own predictions of what our present would look like. Needless to say, those predictions were a little off-kilter.

Kitsch, weird and frightening all sit together as one happy family, often in the same image. This volume, *Retronaut: The Photographic Time Machine*, brings together a variety of the best photographs from the blog and goes some way to giving you a feel for the site. It's perhaps not as exciting as the blog – one of the big appeals is logging on each day and seeing what's new – but it's still a great volume and well worth a look. ★★★★★

### The Landscape

by Paul Wakefield, Envisage Books, £48.50, hardback, 128 pages, ISBN 978-0-95647-649-4



SHORELINES, rockscapes, drylands, woodlands and snow are all subjects we often see within the genre of landscape photography, but it takes a real talent to make these subjects appear as if they are locations that we have never laid eyes on.

Paul Wakefield's images are never less than beautiful. This is thanks largely to his use of a large-format sheet-film camera, which gives his photographs a near-limitless depth of field. Of course, the detail is exceptional and the colours that inhabit his locations swim on the page. It also helps that the book is beautifully produced, with everything from the front cover to the quality of paper top dollar. If you're looking for some inspiration in your own landscape images, there are very few photographers better than this. ★★★★★





cliftoncameras

The UK's Premier  
Canon Destination

**0% INTEREST FREE**  
ON SELECTED PRODUCTS



Your EOS adventure starts here with **0% APR** on all Canon EOS Cameras and Lenses

## EOS 1200D

Easy to use  
Wi-Fi Connectivity  
Smartphone App  
Intuitive interface  
for great results  
Great for first time  
DSLR owners



1200D Body Only ..... **£287.00**  
1200D 18-55 Kit ..... **£390.00 £22.14 P/m**

## EOS 100D

Free 16GB Card

18 MP CMOS sensor  
Quick to use  
Full HD movies  
Easy to use,  
large  
touch-screen



100D Body Only ..... **£375.00 £21.87 P/m**  
100D 18-55 IS STM Kit .... **£449.00 £22.44 P/m**

## EOS 700D

Free 16GB Card  
& Lowepro Bag

18 MP sensor  
DIGIC4  
Processor  
Full HD Video  
Vari-Angle  
LCD II Touch Screen



700D Body ..... **£449.00 £22.44 P/m**  
700D 18-55 + 55-250 Kit ... **£749.00 £31.20 P/m**  
700D 18-135 IS STM Kit ... **£719.00 £29.95 P/m**

## EOS 70D

20.2 megapixel  
APS-C CMOS sensor  
DIGIC 5+  
processor  
Full-HD movies



FREE 64GB SDXC Pro Card and Lowepro Bag

70D Body ..... **£849.00 £35.37 P/m**  
70D 18-55 IS STM Kit .... **£959.00 £39.95 P/m**  
70D 18-135 IS Kit ..... **£1039.00 £43.29 P/m**

## EOS 7D

18 MP sensor  
Full HD movies  
8 fps Shooting



Integrated  
Speedlite  
transmitter

7D Body ..... **£849.00 £35.37 P/m**  
7D 18-135 IS Kit ..... **£1039.00 £43.29 P/m**  
7D 18-55 IS USM Kit .. **£1379.00 £57.45 P/m**

## EOS 6D

FREE Adobe Lightroom  
+ Elements, Worth £180

A 20.2 MP  
DSLR featuring  
a full-frame  
sensor and  
compact design.



6D Body ..... **£1299.00 £54.12 P/m**  
6D 24-105mm f4L Kit ... **£1799.00 £80.21 P/m**

## EOS 5D MK III

FREE Adobe Software  
Worth £180

22.3 MP sensor  
61 Point AF  
6 fps shooting  
Full HD Video  
Weather sealing  
14 Bit DIGIC5+  
processor  
HDR Mode

CHECK  
WEBSITE  
FOR LATEST  
DEALS!



5D MK III Body ..... **£2229.00 £97.04 P/m**  
MK III + 24-105 Lens ... **£2899.00 £120.79 P/m**

## EOS 1DX

18.1 MP CMOS sensor  
up to 14 fps shooting  
61 point AF system  
Full HD Video  
Dual DIGIC 5  
Ethernet port



**£400**  
PARTEXCHANGE  
BONUS

EOS 1DX Body ..... **£4845.00 £201.88 P/m**

## Canon Zoom Lenses



Canon Zoom Lenses offer superb versatility to your EOS system.

EF 8-15mm f4L USM Lens ..... **£999.00 £41.62 P/m**  
EF-S 10-22mm f3.5-4.5 USM Lens ..... **£449.00 £22.45 P/m**  
EF 16-35mm f2.8 II L USM Lens ..... **£1198.00 £49.91 P/m**  
EF 17-40mm f4.0L USM Lens ..... **£619.00 £25.79 P/m**  
EF-S 17-85mm f4-5.6 IS USM Lens ..... **£339.00 £22.59 P/m**  
EF-S 18-200mm f3.5-5.6 IS Lens ..... **£399.00 £23.27 P/m**  
EF 24-105mm f4L IS USM Lens ..... **£810.00 £33.74 P/m**  
EF 24-70mm f2.8L II USM Lens ..... **£1549.00 £64.54 P/m**  
EF 28-135mm f3.5-5.6 USM IS Lens .... **£359.00 £20.94 P/m**

EF 28-300mm f3.5-5.6L IS USM Lens ... **£1899.00 £79.12 P/m**  
EF 70-300mm f4-5.6 IS USM ..... **£389.00 £22.69 P/m**  
EF 70-300mm f4-5.6L IS USM ..... **£1138.00 £47.41 P/m**  
EF 70-200mm f/4.0 L USM ..... **£495.00 £24.74 P/m**  
EF 70-200mm f/4.0 L IS USM ..... **£959.00 £39.95 P/m**  
EF 70-200mm f/2.8L USM ..... **£1019.00 £42.26 P/m**  
EF 70-200mm f/2.8L IS II USM ..... **£1699.00 £70.79 P/m**  
**SALE EF 100-400mm f4.5-5.6L USM IS. £1239.00 £51.62 P/m**

## Canon Fixed Focal Length Lenses



When absolute quality is paramount choose a Canon prime lens.

EF 500mm f4.0L USM IS II Lens .... **£7049.00 £293.70 P/m**  
EF 400mm f5.6L USM Lens ..... **£988.00 £41.16 P/m**  
EF 300mm f4.0L USM IS Lens ..... **£1079.00 £44.95 P/m**  
EF 200mm f2.0L IS USM Lens ..... **£4449.00 £185.37 P/m**  
EF 200mm f2.8L II USM Lens ..... **£569.00 £23.70 P/m**  
EF 85mm f1.2L II USM Lens ..... **£1549.00 £64.54 P/m**

EF 50mm f1.2L USM Lens ..... **£1149.00 £47.87 P/m**  
EF 35mm f1.4L USM Lens ..... **£1099.00 £45.79 P/m**  
EF 24mm f1.4L II USM Lens ..... **£1224.00 £50.99 P/m**  
EF 24mm f2.8 IS USM Lens ..... **£458.00 £22.90 P/m**  
EF 20mm f2.8 USM Lens ..... **£409.00 £23.85 P/m**  
EF 14mm f2.8L II USM Lens ..... **£1669.00 £69.54 P/m**

## Canon Macro Lenses



Get super close to your subject

EF 50mm f2.5 Macro Lens ..... **£249.00**  
EF-S 60mm f2.8 Macro USM ..... **£359.00 £20.94 P/m**  
EF-S 65mm f2.8 Macro Lens ..... **£853.00 £35.54 P/m**  
EF 100mm f2.8 USM Macro ..... **£385.00 £22.45 P/m**  
EF-100mm f2.8L Macro IS USM ..... **£699.00 £29.12 P/m**  
EF 180mm f/3.5 L USM with Hood .. **£1109.00 £46.20 P/m**

## Canon Tilt Shift Lenses



Expand photographic possibilities

TS-E 17mm f/4.0 L with Lens Case .... **£1659.00 £69.12 P/m**  
TS-E 24mm f/3.5 L II with Lens Hood .. **£1479.00 £61.62 P/m**  
TS-E 45mm f/2.8 Lens ..... **£1129.00 £47.04 P/m**  
TS-E 90mm f/2.8 Lens ..... **£1124.00 £46.83 P/m**

## Canon Extenders



Extender EF 2x III  
**£329.00 £21.93 P/m**



Extender EF 1.4x III  
**£329.00 £21.93 P/m**

## Canon Lighting & Flash

Speedlite  
600EX RT  
Flashgun



**£465.00**  
**£23.25 P/m**

**NEW**

Macro Ring  
Lite MR-14EX II

**£549.00**  
**£8.06 P/m**



Macro Ring Lite MT-24EX **£749.00 £31.20 P/m**



**NOW  
OPEN**

Visit our Luxurious  
NEW Showroom in  
Gloucestershire



[www.cliftoncameras.co.uk](http://www.cliftoncameras.co.uk)

email: [sales@cliftoncameras.co.uk](mailto:sales@cliftoncameras.co.uk)

E&OE Prices correct at time of print but are subject to change

28 Parsonage Street  
Dursley  
Gloucestershire  
GL11 4AA

tel: 01453 548 128

OPENING HOURS  
MON- SAT 10AM - 5:30PM



Technique INDUSTRIAL LANDSCAPES

# Industrial landscapes

**Jeremy Walker** explains why you should explore the visual potential industrial landscapes have to offer

ALL PICTURES © JEREMY WALKER

Just as with traditional landscapes, the quality of light is an important factor to consider

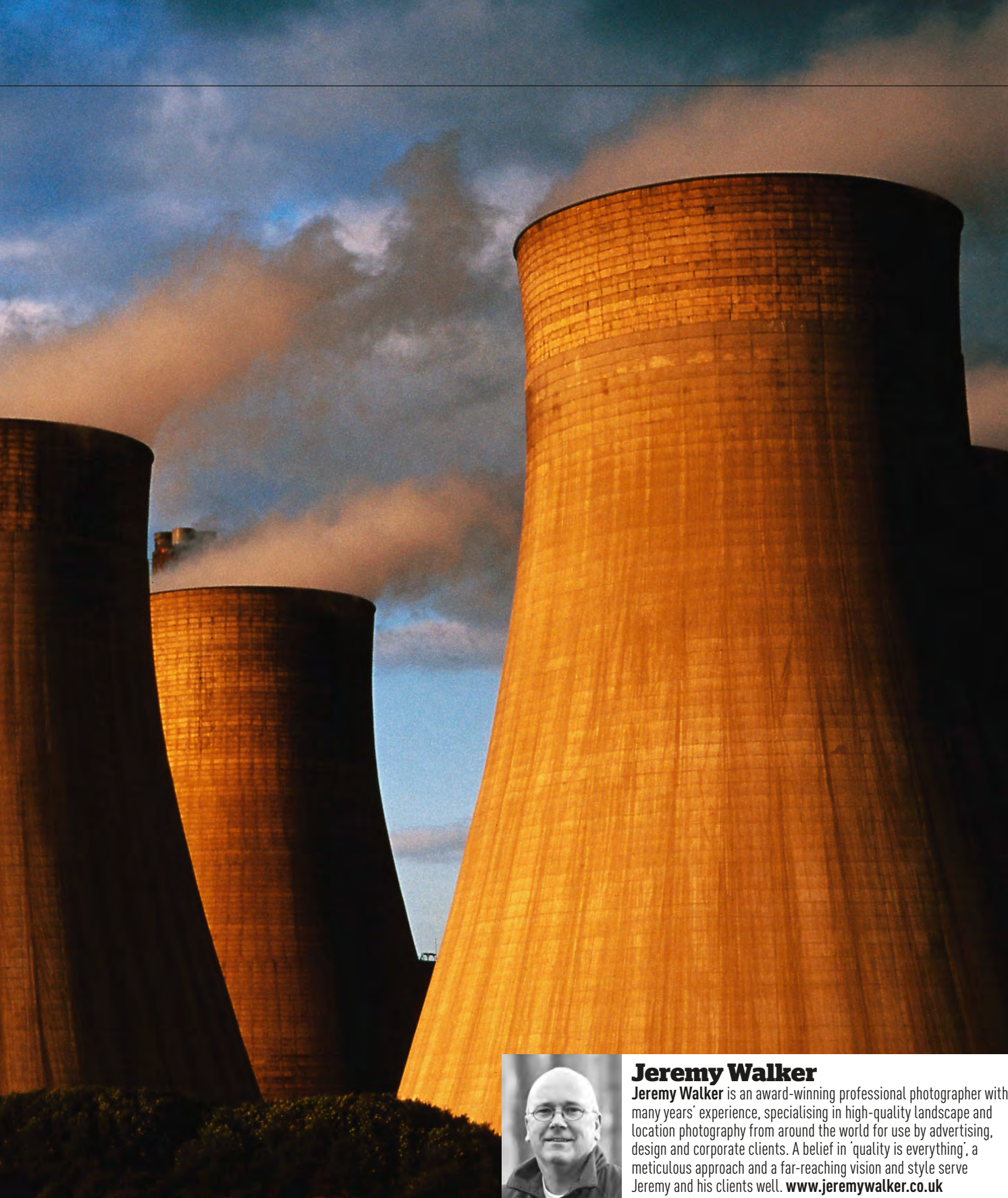
The UK's industrial past is also worth looking at for potential subjects

## KIT LIST



| subscribe 0844 848 0848





## Jeremy Walker

**Jeremy Walker** is an award-winning professional photographer with many years' experience, specialising in high-quality landscape and location photography from around the world for use by advertising, design and corporate clients. A belief in 'quality is everything'; a meticulous approach and a far-reaching vision and style serve Jeremy and his clients well. [www.jeremywalker.co.uk](http://www.jeremywalker.co.uk)



### ◀ Long lens

Many of my industrial landscapes have been shot with 200mm, 300mm or 500mm lenses. These are useful for peering over fences and bringing subjects a little closer. As these lenses can be an expensive purchase, why not consider hiring one from an online company?



### ▲ Teleconverter

Alternatively, try using a 1.4x teleconverter to extend the focal length of your lens for comparatively little extra investment compared to a long lens.



### ◀ Wellies

I can guarantee that if you go looking for industrial scenes, you will end up in some of the muddiest, grimeiest places!





You're not just restricted to man-made structures, as transportation links can also generate great images



**T**he word 'industry' doesn't exactly conjure up glamorous connotations, does it? Compare it with 'landscapes', with their misty mornings and warm sunlight illuminating golden, rolling countryside draped in a veil of mist, that are glamorous, romantic and certainly photogenic – the sorts of scenes we all want to capture. But put the word 'industrial' in front of 'landscape' and it becomes a whole different ball game. The mind pictures images of Lowry-esque scenes of grim Northern mills, smoke stacks belching out poisonous plumes and vast Eastern Bloc industrial plants polluting away like there was no tomorrow.

Industrial landscapes like that are few and far between, especially now that we are more environmentally aware. But there is still plenty of scope for industrial landscapes in Britain. So what do we mean by the term 'industrial landscape'? To me, an industrial landscape is perhaps not the industry itself but the space or landscape into which that industry fits – and perhaps forms part of its own landscape. I am not interested in the nuts and bolts of a production line, or what is being produced in a factory. Instead, I want to shoot the shape, form, texture and colour of the subject, to get a feel for its place in the wider landscape. ➤



If you're going to shoot at potentially sensitive locations, inform security

## Access and location

SHOOTING industrial scenes does have one or two pitfalls, and probably the most important are access and security. In the course of my career I have been lucky enough to shoot for some very interesting clients in some extreme and often highly confidential industrial plants, and for all these I was briefed and escorted. This, of course, is not going to be possible if you are shooting industrial landscapes on spec. There are, however, some things you can do to mitigate

any potential problems further down the line.

If you are shooting near sensitive areas, such as chemical plants or refineries, inform the front gate. Let them know who you are and what you are doing, and drop off a business card. Keep to public paths and highways, and don't skulk around in the undergrowth trying to hide. Also, try not to cause a major security alert at a major industrial plant as I did a few years ago – if it says keep out, then keep out!



Proud winner of the TIPA award

# “Best Photo Lab Worldwide”

awarded by the editors of 28 leading photography magazines

Lambda & Lightjet prints on  
Fuji and Kodak paper,  
pigment & canvas prints

Mountings on aluminium  
and under acrylic

More than 3,000 framing  
options

Custom sizes

Over 220,000 satisfied  
customers

The lab of choice for  
12,000 pros and 300  
galleries

5-year guarantee

Winner of 50 awards from  
the photo press



\*Pictured: "House of Savreda" by Werner Pawlok, from LUMAS.CO.UK

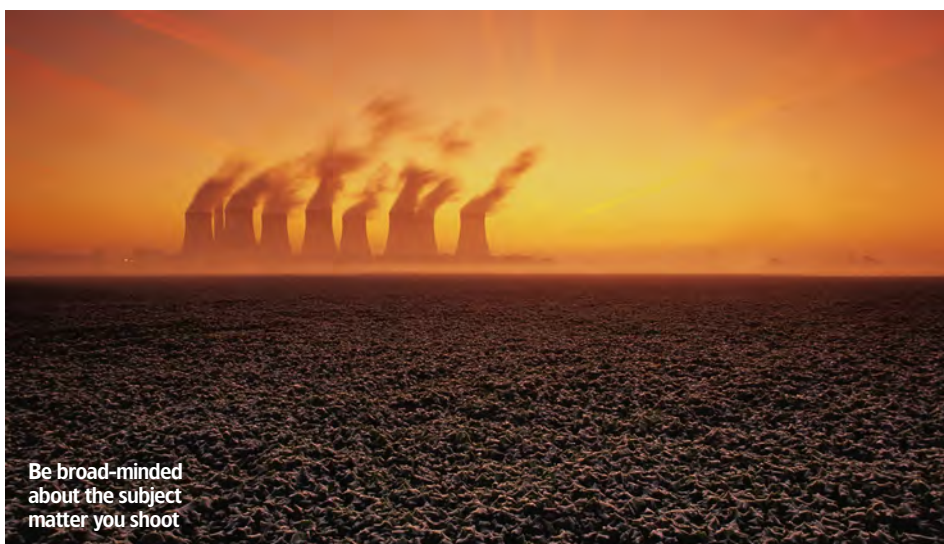
your  
photo under  
acrylic  
**£10.95**  
15 x 10 cm

GALLERY QUALITY FOR YOUR PHOTOS

WhiteWall.co.uk



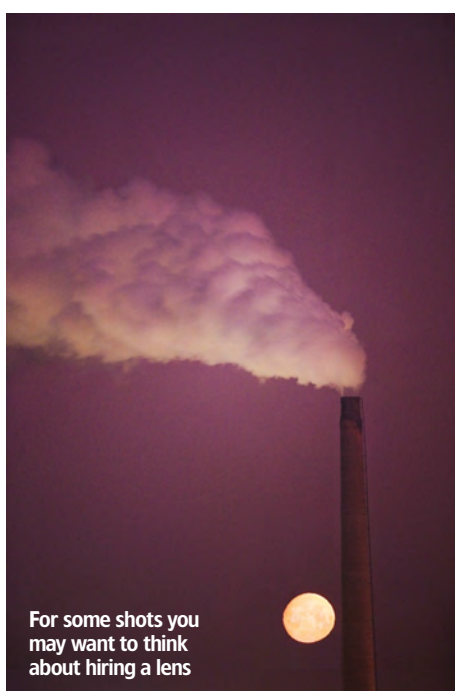




Be broad-minded about the subject matter you shoot



Keep an eye on the news for new capital-investment projects



For some shots you may want to think about hiring a lens

## Locations

If you can shoot a landscape, then you can shoot an industrial landscape. So what should you look for and where do you go for your industry? Although there are some small pockets of heavy industry left in the UK, you do not need huge sprawling steel mills or acres of petro-chemical plants for your industrial landscapes. While these giants of industry can make for great subject matter, we do not all live with a huge rolling mill on our doorstep. Instead, look for power stations, building sites, bridges, pylons, roads, motorways, smoke stacks and industrial architecture.

When shooting industrial landscapes, remember to take a look at the past as well as the present. There are plenty of historical industrial sites with potential for atmospheric images, such as the slate mines of North Wales, the tin mines of Cornwall and the remnants of coal mining and ore smelting throughout Yorkshire and the northern counties.

## Subjects

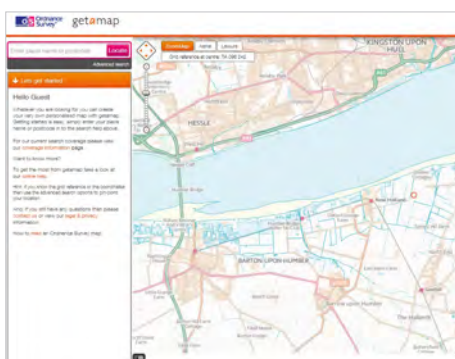
Be broad-minded about subject matter. When talking about landscapes, it is tempting to think of the bigger picture, the wide view or the sweeping vista, but with an industrial landscape I think we should try to convey a message or tell a story. Look for images with simple lines, strong graphic shapes and blocks of bold colour. One of my favourite techniques is to shoot into the light and use a simple silhouette to help illustrate the subject – tower cranes on building sites are a good example of this. Search for things that help place the subject in its surroundings, such as pylons towering above woodland in the mist, heavy lorries on curving roads or container ships heading to port. Keep it simple, as often the fewer elements in the image, the more powerful it

## JEREMY'S TOP TIPS



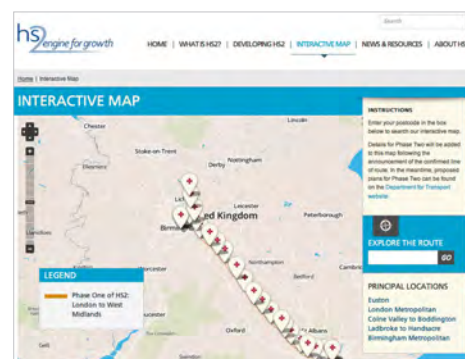
### Notify security

If you plan to shoot near a major petro-chemical plant, oil refinery, or indeed any industrial area that could be considered a sensitive location, stop off at the front gate first and leave your business card. Let them know who you are and what you are doing. This could save you time and a great deal of grief later on.



### Research

Research your location thoroughly. Industrial landscapes are probably harder to access and shoot than traditional landscapes, so do as much planning as possible beforehand. The Ordnance Survey is a good source of information, with all manner of public rights of way marked out. You will, however, need to sign up to the OS website.



### News

Watch the news, read the newspapers and keep abreast of what the latest capital investment projects are. HS2 is a good case in point – if and when it goes ahead, research the planned route and find out what is being built or tunnelled, and where, then check out the nearest footpaths for access to possible locations.



will be. Also consider the shape, direction and angle of lines, and the direction, strength and colour of the light.

And don't forget, an industrial landscape can also be a close-up, a detail or a micro-landscape. For example, a rusting padlock on a long-ago closed factory gate, the nuts and bolts of industrial neglect or abandoned machinery can all make for very interesting subject matter.

### Shooting position

Research your locations and use the Ordnance Survey maps (or the app) and software such as The Photographer's Ephemeris ([photoephemeris.com](http://photoephemeris.com)) to work out sunrise/sunset times and their direction. Look out for vantage points that will enhance the shot. For example, a well-known industrial scene in Scotland has always been shot from the nearby hilltop golf course. Church towers and multi-storey car parks have also provided a good source of viewpoints over the years, so think outside of the box.

It's not just the initial viewpoint that has to be taken into account, but also the time of day and the time of year. Many of my industrial landscapes shot for stock are winter images: a lack of leaves on trees can open up a view that was previously obscured; the colder temperatures usually mean more steam billowing from chimneys, and more steam can be good; and the quality of light on a cold winter's day can be absolutely stunning.

At first glance, industrial imagery may not seem like everyone's cup of tea, but there is potential for some strong, bold imagery. We can all do the pretty stuff, so it's just a case of expanding your horizons and exploring a new subject that many shy away from – and adding the word 'industrial' to our landscapes.

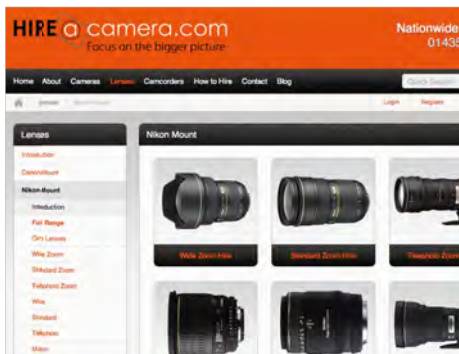


Weather conditions play an important part in successful industrial landscape images



### Weather

As with traditional landscape images, the weather plays an important role with industrial landscapes. Crisp, frosty days are ideal for large industrial scenes, while passing rainstorms can be great for locations such as the slate quarries, as wet, shiny slate with mountains capped in cloud can produce great moody images.



### Hire a lens

If you have done a recce of a location and have found an angle that you particularly like but do not have a lens that is long enough or wide enough, why not hire one? There are now several online hire sites that offer good kit at reasonable prices. Work out what you need, watch the weather forecast, hire and shoot.



### Go mono

Why not shoot your industrial landscapes in black & white? Certain subjects will lend themselves to moody monochrome treatment, whereas colour could possibly make an image far too pretty. Even if full-blown black & white is not quite right, desaturate your colour image by 60 or 70% for a different feel or mood.



# Alaskan Polar Bears

By Steven Kazlowski

Wildlife photographer **Steven Kazlowski** discusses his 15-year journey visually documenting the polar bears of Alaska

**T**hese images of polar bears represent a lifetime of work. I've spent 27 years in Alaska and 15 of those have been spent photographing polar bears, so that gives you some idea of how much of my life I've dedicated to this project.

I had always wanted to be a wildlife photographer, even during my time working as a marine biologist. After getting my Bachelor of Science in Marine Biology, I moved out to the Florida Keys and worked for a while. However, I found that as I worked my way up my career in biology, I would have to study one particular subject. Yet there were so many things I was interested in. It was then that I decided to study everything – through the lens of a camera.

For a while, I moved back and forth between Alaska and Washington State, working as a labourer in order to make ends meet. By the time I was around 29, I was in a position where I could do photography full-time. But with this came the realisation that I wanted to photograph somewhere that no

one else had so far touched. Wildlife photography, as I'm sure everyone is aware, is a highly competitive field.

I owned an old station wagon and ended up living in it on Alaska's North Slope. I'd spend five or six months at a time in that wagon, taking photographs out in the tundra and trying to learn as much as I could about the habitat.

I didn't get much done during the first three or four years because it was a huge learning process. However, over time I slowly became more proficient with the camera. Through a chance meeting with a telecom worker – who also happened to be a writer and poet – I ended up visiting Kaktovik, on Barter Island, where I was told I would encounter lots of polar bears.

It was there that I met a famous old bush pilot, who gave me a job washing dishes and unloading planes. There were a few bears around and I ended up taking as many photographs of them as I could. That was about 15 years ago, during which time I built a relationship with the local people and learned what it was like to live

in this seemingly land. As it turned out, it was full of things to explore.

A friend of mine was producing a book about the Arctic National Wildlife Refuge, which at the time was fighting for the area not to be drilled. He suggested that I talk to the

editor of his book. That was when the polar bears project became a comprehensive project called *The Last Polar Bear*, a body of work that found me working across the whole Slope coast of Alaska.

I worked on Barter Island for two to five months a year,

ALL PICTURES © STEVEN KAZLOWSKI







observing and photographing the bears. I really had to learn how to live in 40-below conditions and did things like set myself up by bear dens so that I could always be in the same area as them. Polar bears hunt differently to grizzly bears. They're not all edgy and wild. They can tend to be a lot calmer and stealthier. Sometimes they'll sit outside a seal hole for days, just waiting for an

opportunity to get a meal. There are times when they've eaten when they'll come past you as you're backing away. There's no aggression. I've also noticed that as these animals get older, they become in a sense educated and don't want to get near people.

I never approach these animals, but they'll sometimes approach you and as they pass by you have a great chance to get a picture, whether it's with a

remote camera trigger or by laying out a camera pull. These images were taken from a remote camera on a tripod, triggered by a PocketWizard Plus II. I was quite far away and set the shutter off when I saw the bears were getting curious about this alien element in their habitat. As soon as they stuck their noses against the lens, I was able to fire off a few shots.

These days I work with a Nikon D800, but these shots were taken with a Nikon D700 and 24mm lens. Unfortunately, in these conditions you go through cameras and lenses pretty quickly. The salt-water spray eats away at them. Working in Alaska is certainly not a cheap occupation!

## CHANGING CONDITIONS

If you talk to many of the elders on Barter Island, they'll tell you there used to be huge icebergs that were stuck to the coastline in the autumn. That came to an end in the 1970s. When I arrived in the 1990s there were only small icebergs hanging around. Now it's just a lot of open water and very thin ice.

There's a huge debate about what will happen to the bears. They really seem to want to stay with the ice, coming to the shore only when they can smell a corpse, either because it's been caught by hunters or it's a washed-up whale carcass. One can imagine that, if they end up on a large chunk of ice that breaks apart from the body of land, a huge proportion of the bear population would be lost pretty quickly. It may not take 20 years. It could happen even faster.



### Steven Kazlowski

If you are interested making the journey to the Alaskan arctic in the autumn and experiencing just what it is like to witness these amazing polar bears in their natural habitat, contact Steven at [steven@lefteyepro.com](mailto:steven@lefteyepro.com). Visit Akook Arctic Adventures ([www.akookarcticadventures.com](http://www.akookarcticadventures.com)) and Left Eye Productions ([www.lefteyepro.com](http://www.lefteyepro.com))



## Contact

Amateur Photographer, IPC Media, Blue Fin Building,  
110 Southwark Street, London SE1 0SU  
Telephone 0203 148 4138 Fax 0203 148 8128  
Email [amateurphotographer@ipcmedia.com](mailto:amateurphotographer@ipcmedia.com)  
Picture returns: Telephone 0203 148 4121  
Email [appicturedesk@ipcmedia.com](mailto:appicturedesk@ipcmedia.com)

## Subscriptions

Email [ipcsubs@quadrantsubs.com](mailto:ipcsubs@quadrantsubs.com).  
Telephone 0844 848 0848 or +44 (0)330 3330 233 (overseas)  
One year (51 issues) UK £145.55; Europe €259;  
USA \$338.99; Rest of World £221.99.

## Test Reports

Contact OTC for copies of AP test reports. Tel: 01707 273 773

## Advertising

Email [mark\\_rankine@ipcmedia.com](mailto:mark_rankine@ipcmedia.com)  
Classified telephone 0203 148 2929. Fax: 0203 148 8158  
Display telephone 0203 148 2516. Fax: 0203 148 8158  
Inserts call Innovator on 0203 148 3710

## Editorial team

Group Editor	Nigel Atherton
Group Editor's PA	Christine Lay
Deputy Editor	Richard Sibley
Technical Editor	Andy Westlake
Deputy Technical Editor	Michael Topham
Technical Writer	Jonathan Devo
Technical Writer	Callum McInerney-Riley
Features & Technique Editor	Phil Hall
Senior Features Writer	Oliver Atwell
News Editor	Chris Cheesman
Production Editor	Lesley Upton
Senior Sub Editor	Oliver Cotton
Art Editor	Mark Jacobs
Deputy Art Editor	Sarah Foster
Designer	Antony Green
Studio Manager	Andrew Sydenham
Picture Researcher	Rosie Barratt
Online Manager	Karen Sheard
Online Production Editor	Paul Nuttall
Digital Art Editor	Simon Warren
Digital Production Editor	Jacky Porter
Staff Writer	Jon Stapley
Photo-Science Consultant	Professor Robert Newman
Senior contributor	Roger Hicks

Special thanks to The moderators of the AP website Andrew Robertson, Fenris Oswin, Lisadb, Nick Roberts, The Fat Controller

## Advertising

Advertising Director	Mark Rankine	0203 148 2516
Advertisement Manager	Julia Laurence	0203 148 2508
Senior Display Sales Exec	Simon Gerard	0203 148 2510
Sales Executive	Andrew Slizyz	0203 148 2637
Sales Executive	Elle Banks	0203 148 2543
Classified Sales enquiries		0203 148 2929
Production Coordinator	Joanne Clark	0203 148 2624

## Marketing

Marketing Manager	Samantha Blakey	0203 148 4321
Marketing Assistant	Victoria Russell	0203 148 4326

## Publishing team

Chief Executive Officer	Marcus Rich
Managing Director	Paul Williams
Publishing Director	Alex Robb
Group Magazines Editor	Garry Coward-Williams

Printed in the UK by Polestar Group  
Distributed by Marketforce, Blue Fin Building, 110 Southwark Street, London SE1 0SU. Tel: 0203 148 3333

All contributions to Amateur Photographer must be original, not copies or duplicated to other publications. The editor reserves the right to shorten or modify any letter or material submitted. IPC Media or its associated companies reserves the right to re-use any submission sent to the letters column of Amateur Photographer magazine, in any format or medium, WHETHER PRINTED, ELECTRONIC OR OTHERWISE. Amateur Photographer is a registered trademark of IPC Media © IPC Media 2014 Amateur Photographer (Incorporating Photo Technique & Camera Weekly) Email: [amateurphotographer@ipcmedia.com](mailto:amateurphotographer@ipcmedia.com) Website: [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk) IPC switchboard tel: 0203 148 5000 Amateur Photographer is published weekly (51 issues per year) on the Tuesday preceding the cover date by IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU. Distributed by Marketforce (UK) Ltd, Blue Fin Building, 110 Southwark Street SE1 0SU. ISSN 0002-6840. No part of this publication may be reproduced, stored in a retrieval or transmitted in any format or medium, whether printed, electronic or otherwise, without the prior written permission of the publisher or the editor. This is considered a breach of copyright and action will be taken where this occurs. This magazine must not be lent, sold, hired or otherwise disposed of in a mutilated condition or in any authorised cover by way, or by trade, or annexed to any publication or advertising matter without first obtaining written permission from the publisher. IPC Media Ltd does not accept responsibility for loss or damage to unsolicited photographs and manuscripts, and product samples. IPC Media reserves the right to use any submissions sent to Amateur Photographer Magazine in any format or medium, including electronic. One-year subscription (51 issues) £145.55 (UK), £259 (Europe), \$338.99 (USA), £221.99 (rest of world). The 2014 US annual DEU subscription price is \$338.99, airfreight and mailing in the USA by named Air Business Ltd, c/o Worldnet Shipping Inc, 156-15, 146th Avenue, 2nd floor, Jamaica, NY 11434, USA. Periodicals postage paid at Jamaica NY 11431. US Postmaster: Send address changes to Amateur Photographer, Air Business Ltd, c/o Worldnet Shipping Inc, 156-15, 146th Avenue, 2nd floor, Jamaica, NY 11434, USA. Subscriptions records are maintained at IPC Media, Blue Fin Building, 110 Southwark Street, London, SE1 0SU. Air Business Ltd is acting as our mailing agent.

IPC MEDIA



# Inbox

Email [amateurphotographer@ipcmedia.com](mailto:amateurphotographer@ipcmedia.com) and include your full postal address

Write to Inbox, Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU

## LETTER OF THE WEEK


### Public enemy number one

Please, please, please – no more misty seas and waterfalls. The first person who did this was a photographic genius, but he/she should now be labelled public enemy number one!

As a 73-year-old whose first 'proper' camera was a Zorki 4 because I couldn't afford a Zenith, with a darkroom that measured 3 x 4ft 6in that helped me churn out exhibition and competition winners, I have been through the entire gamut. In fact, I have now gone full circle (almost) via a return to an old Canon 650 body with mirror lens, Sigma lenses made of glass,


home-processed black & white slide and colour negative film, and a Zenith with bellows for true macro. My Panasonic Lumix DMC-LZ100 comes along as a beloved passenger that I know will produce via the manual settings exactly what I want in-camera. But the knowledge and the feeling of satisfaction when the film comes out of the tank that the image is and was the shot you saw through the eyepiece – bliss! Let's have progress, but why churn out stuff that is, in essence, other people's artistic efforts?

**Peter Morrison, Lancashire**



# Win!

With ultra-fast performance, the new Samsung 16GB EVO SD card, Class 10, Grade 1, offers up to 48MB/sec transfer speed and has a ten-year warranty. [www.samsung.com](http://www.samsung.com)

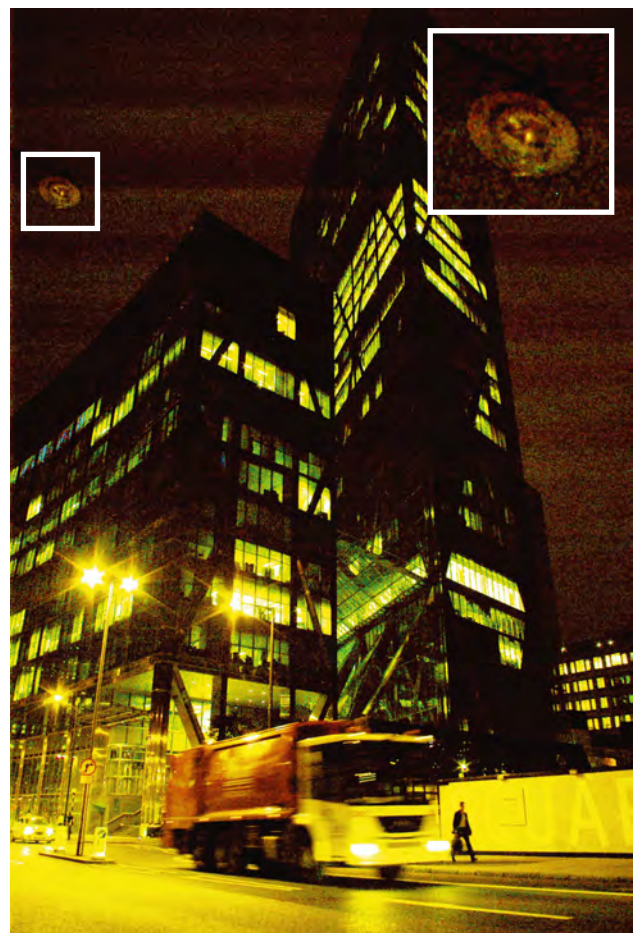


### Subject of intrigue

I went on a trip with a local camera club recently. They are a fine bunch of people and we found ourselves capturing night scenes of wall graffiti in Shoreditch, East London! When I returned that evening, I saw this image on my memory card, showing a big office block lit up with neon-coloured lights, a truck below and above it an unidentified flying object. Any ideas what it is?

**Thomas Latcham (avid ex-follower of The X Files), via email**

While the object certainly does look unidentifiable, I'm yet to be convinced it is flying! It is interesting that most UFO images, like this one, also tend to have other very bright points of light in them, which indicates the most likely cause of the aberration. Usually I would suggest that it is flare or ghosting from the reflection of light in the lens, probably caused by one of the bright street lights. However, if you look very carefully you can see a strong black line leading



Is the object in the top left a UFO or a street light with a faulty bulb?



to the peculiar dish shape. In this case, it would seem that rather than a reflection of a street light, it is an actual street light – albeit one with a faulty bulb. Keep watching the skies, though! – Richard Sibley, deputy editor

## Pictures of children

I'm quite happy to take photographs of children (see poll results, right), just as I'm quite happy to take photographs of anyone else.

The only time anyone has ever complained was when I attempted to take shots of my own child at a netball match between my daughter's school and another local primary. The staff there watched me take shots all through the match and waited until the very end to tell me that I couldn't take pictures of any of the children. They hadn't thought any parents would come to the match and so hadn't sent out permission slips to any parents. They gave me the option of deleting the files or sending them the files that I wanted to keep, so they could email them to the relevant parents to ask if it was OK for me to have taken the pictures. I just wanted a record of my daughter's first day on the school team and it seemed like an awful lot of effort, so I told them I'd delete the files. Later, I took a static shot of her standing outside

our house in her team colours. Not the action shot I'd been hoping for, but way less hassle!

Recently, we took our children to Disneyland Paris. I think the whole place is a nightmare – so plastic and so fake. I was struck by how miserable so many people looked and how the children were finding delight in things other than the manufactured 'fun' – a little boy loving the fact that he was perched on top of a bin and a little girl jumping off a kerb to splash in a puddle. I took those shots because they seemed like the only real things I was looking at. **Geren, via the AP forum**

## No more ARAT photos!

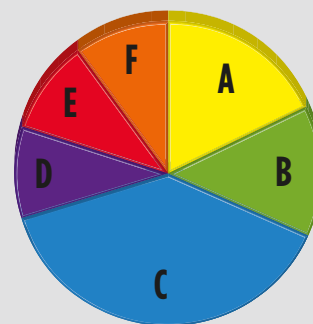
Enough, enough, I've had enough! Back in the early 20th century, there was an expression of derision: 'ARAT photography' – another rock, another tree! Nothing seems to have changed. There seem to be only a very limited number of (approved) views in these islands, such as the Cuillins in Skye, Buachaille Etive Mòr near Glencoe or the Seven Sisters and Durdle Door on the South Coast. I could go on, but not for very long – there aren't that many approved views!

For goodness sake, look for yourselves. There are no excuses for ARAT photography. You are on location, so walk

about a bit, look up, look across, look down. When something catches your eye, that's the view. Take it and make it your own, and show us what you can do.

If you don't believe there are unlimited stunning views there for the taking, have a look at books from the established landscape photographers and see just how much there is out there. But for goodness sake, don't go looking for their tripod holes! **Stefan Shillington, Warwickshire**

**Having an eye for a good image is something that many people are blessed with, while others have to work hard to learn what makes a good image. We all have to start somewhere, and for many this means sticking to the tried and tested. There is no harm in this, and I'm sure we have all taken imitations of photographs that have influenced us. Some people go on to develop their own style and hunt out new locations. Others are happy, and rightly so, to visit a fantastic location where they know they will come away with a good shot. And with the weather, light and time of day all contributing to a landscape photograph, there can be many original images of the same location –** **Richard Sibley, deputy editor**



## In AP 16 August, we asked...

What is your attitude towards photographing children today?

### You answered...

<b>A</b> I don't take any photographs of children at all because the subject doesn't interest me	18%
<b>B</b> I don't take any photographs of children because it isn't worth the hassle	14%
<b>C</b> I do (or used to) only photograph my own and/or friends' and families' children, but not for public consumption	39%
<b>D</b> I do (or used to) take creative photographs only of my own and/or friends' and families' children and happily share them	10%
<b>E</b> I sometimes photograph children I don't know in public places, but feel uncomfortable doing it	10%
<b>F</b> I have no problem photographing children I don't know in public places	10%

### What you said

'You need to tread more warily than in the past, and for close-ups I always ask'

Join the debate on the AP forum

### This week we ask

Do you have a location that you never tire of going back to photograph?

Vote online [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

## Guess the date



**Win!** Every week we post an old AP cover on our Facebook page and all you have to do is guess the issue date (day/month/year). The person who is closest to the exact date wins a year's digital subscription to AP, worth £79.99. To guess the date of this cover (above), head over to [www.facebook.com/Amateur.photographer.magazine](http://www.facebook.com/Amateur.photographer.magazine). Forum members can also enter via the Forum.



The 16 August issue's cover was from 5 July 1915. The winner is John Palmer from Somerset, who was closest to the correct date with a guess of 9 June 1915.

## In next week's issue On sale Tuesday 9 September



## One softbox

Dave Kai-Piper shows us that you don't need lots of lights to make a big impact

### Panasonic Lumix DMC-GX7 field test

Jacob James tells us about using the GX7 for the first time while in Romania

### Classics Revisited

We show how we recreated an iconic portrait by Bill Brandt

### Magnum Contact Sheets

As a new version of this already legendary book is released, we speak to Chris Steele-Perkins about the importance of the humble contact sheet





# Abstract Earth

**Zack Seckler** has created a series of images that reveal the Earth to be an array of painterly vistas. He talks to **Oliver Atwell** about how he was able to capture these natural canvases

**W**hen we talk of abstract photography, our reference points can tend to be a little limited. Graduate shows, for example, are full of examples of so-called 'ephemeral' moments, such as a close-up of rust on a car door or a fleeting patch of sunlight on a city pavement. At other times macro photography may enter your head. These images reveal the intricate and infinitesimal landscapes on display within objects spotted around the natural world (see Gary Greenberg's stunning microscopic images of sand grains in AP 9 August). But what about the opposite approach? What if, instead of getting close, we move further and further away?

Zack Seckler's images of Botswana are a fine example of what can be done when we take a step back and keep on walking. His painterly and abstruse

images of animals, vegetation and salt ponds, taken while soaring 500ft (150m) in the air, remind us there are still some photographic angles of the world we have yet to fully scrutinise.

'These images occurred right after I had finished a land reserve commission in Botswana,' says Zack, from his home in New York. 'At the end of the assignment I had a few extra days to kill. I really had nothing to do and, in all honesty, I wasn't familiar with the area. Obviously, as a photographer out in Africa, I was thirsty for exploration. I spoke to the client I had just worked with and they suggested that I take a flight around the area in a tiny ultralight aircraft. I was totally game, so they hooked me up with a bush pilot.'

It was on that initial flight over the Makgadikgadi Pans that Zack came up with his idea. By his own admission, for those first few







**'Tswana Herd'.**  
Seen from afar,  
the landscape  
takes on a beautiful  
abstract quality



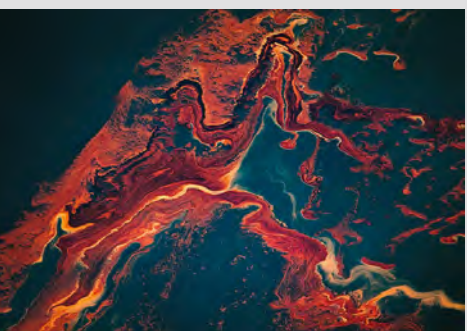
# If you like this...

You may also enjoy the work of other aerial specialists



## Bernhard Lang

Bernhard Lang's extraordinarily detailed images of industry and urban locations viewed from the air have to be seen to be believed. They essentially act on the opposite end of the scale to Zack's work: natural vs manmade habitats. [www.bernhardlang.de](http://www.bernhardlang.de)



## Daniel Beltrá

Daniel has featured in AP before (AP 17 August 2013), appearing in our *Photo Insight* series where he discussed his beautiful yet terrifying project 'Spill', a body of work that documented the disastrous 2010 BP oil spill. [www.danielbeltra.com](http://www.danielbeltra.com)



## Pierre Lesage

Flickr user Pierre Lesage has to be credited as being the most imaginative member on this list. Using a Delta 8 kite and a GoPro HD2 camera, Pierre captures hundreds of images showing the landscapes that he comes across on his travels. [www.flickr.com/people/tahitipix](http://www.flickr.com/people/tahitipix)

minutes cruising through the air he was overwhelmed by the sweeping landscapes that rolled beneath his field of view. He knew right away that what he was seeing had the potential to be a robust and engaging project.

'My only experience of aerial photography before this was taking a few shots out of the window of a Boeing 747,' says Zack. 'But during that first flight in Botswana I fell in love with it. Then, in subsequent flights over the following days, it got better and better. It's so much fun and a very different method of expression than I would usually engage in for my artistic and conceptual work. Those projects are planned obsessively in advance and are highly produced. With the aerial images, I was creating, quite literally, on the fly. It was a liberating and beautiful experience.'

### Ways of seeing

Many of the images from Zack's project are taken above one of the largest salt flats in the world, a fluctuating landscape that, at certain times of the year, floods and then dries up almost as quickly. The climate facilitates animal life, lush flora, long tracks of animal footprints and algae – a presence that produces an array of colours within the various pans blanketing the landscape.

'All the elements combine to create intricate and delicate textural contrasts from that aerial perspective,' says Zack. 'There are small shrubs and trees, animals, pools of mud water and dried mud. Looking through the lens, you can capture an area and a moment. It's

like hovering over a beautiful artwork and framing one section. But it always depends on who's taking the picture.'

What he means is that even just the simple act of tilting up the lens slightly and including the horizon offers an entirely different perspective on the landscape. Zack shoots his images straight down. He levels the camera plane directly above the landscape so the two are parallel.

'That way of shooting creates a balance between abstraction and reality,' says Zack. 'You can tell at a glance that the scene is abstract, but then on closer inspection you see that it's our world. The sense of scale is so important.'

The issue of scale is crucial when the presence of sometimes barely recognisable animals is detected within the images. Wildlife, particularly zebras and cattle, populate small sections of the landscape. Their small shadows, which are cast into the area by the dawn light, offer some degree of depth to these painterly compositions.

'We'd usually go out around dawn,' says Zack. 'It's tricky, because the less light you have, and the fact I had to shoot with fast shutter speeds, the harder it is to get sharp images of these landscapes. The landscape looked amazing right at the moment of dawn break. I shot a lot of material then, but most of it was unusable. A lot of the corners of the image were soft. It's a shame because the landscape looks really pretty with that kind of light. It meant I had to wait a little longer until the sun was

**'It's so much fun and a very different method of expression than I would usually engage in'**



Above: 'Tswana at Dawn'. By levelling his camera parallel to the landscape, Zack could render the landscape as a painterly canvas

Below: 'Okavango Swirl'. Vegetation and algae provided Zack with aesthetic subjects





higher. However, I could perhaps achieve dawn-light images now with some of the more modern cameras where you can shoot at a high ISO and still get great files.'

Add to that the fact that Zack was shooting parallel to the ground and the task became even more difficult. Had he been shooting standard landscapes with sky, the shutter speed perhaps wouldn't have been as important.

'The higher the sun gets up in the sky, the flatter the landscape looks,' says Zack. 'It's the light that highlights the texture of the landscape. Even on the flight back after around 10am, I could see that the whole shot would have been ruined had I gone out later.'

#### Up in the air

Each flight lasted around an hour and a half (the plane could only realistically stay in the air for around two hours) and it took several trips for Zack to pull together the project that he had begun to develop in his head. As such, it was important that the pilot in some ways acted as a collaborator on the shoots.

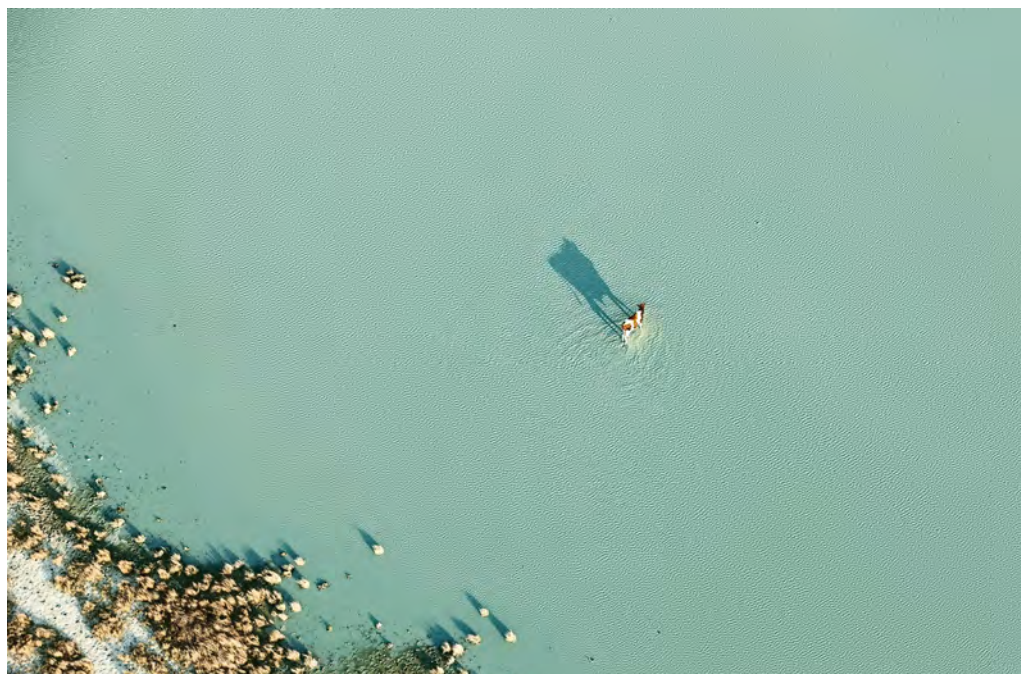
'He was a great guy,' says Zack. 'He was very friendly. He used to fly

jumbo jets for decades and is now semi-retired out in the African bush. He'd take tourists up every once in a while in this plane that has no doors or windows. You just have a big windshield, a propeller and wings. That's pretty much it. It was terrifying and exhilarating. I also did some shots in a Cessna above the Okavango Delta and the plane was a little bigger. They took the door off so I could look down while we were

circling around, and the only thing holding me into my seat was a flimsy seatbelt. But the pilot always did everything I asked and was happy to be directed around the area so I could get my images.'

Zack's decisions concerning which areas to shoot were largely dictated by what he could see on the horizon. As the landscape was so flat and covered by clear skies, he was able to see for miles and direct

**Below: 'Wanderlust'. Shooting just after dawn meant that Zack was able to achieve necessary depth in his images**





# WE'LL COVER YOUR EQUIPMENT AGAINST LIFE'S NEGATIVES, YOU FOCUS ON GETTING THE SHOT

20% OFF

## Insure your camera and accessories today against theft and accidental damage

Our flexible cover allows you to build your policy to meet your needs. Cover includes:

- Options for up to £25k worth of cover
- Up to £1m optional Public Liability cover
- The option to protect your equipment when it is in your vehicle
- A choice of UK, EU and Worldwide cover
- Up to £1k worth of equipment hire whilst waiting on replacement in the event of a claim

TO CELEBRATE THE LAUNCH OF  
**Amateur  
Photographer  
Insurance Services**  
all new policies taken out before  
midnight 30.09.14 will receive a

**20% discount**

Amateur  
**Photographer**  
Insurance Services

**Call now 0844 249 1902**

Mon to Fri 9am to 6pm

**or visit [www.amateurphotographerinsurance.co.uk](http://www.amateurphotographerinsurance.co.uk)**





the pilot accordingly. 'I'd often see an interesting geological formation, animals or a body of water on the horizon, and that would urge us on to explore,' says Zack. 'Along the way we might come across something interesting, like some texture in the earth, and that would cause us to sidestep on the way.'

Zack admits that actually the best way to achieve aerial photography is in a stable vehicle, like a helicopter. Shooting from a propeller plane, as he did, makes things a little more difficult.

'You're moving across the landscape so quickly,' says Zack. 'You don't have the option to hover over one area or slow down. You have to maintain a certain speed in order to stay in the air. When you're at the kinds of elevations we were, which was 500ft [150m] and under, the ground beneath you is shifting at a dizzying rate. That means you have to use a high shutter speed to freeze the scene.'

'It also presents compositional challenges because you have to react quickly. But I was lucky because it was just me and the pilot in the plane. It was a two-seater aircraft. That gave me the opportunity to direct where we would go. We would fly to one area and then circle above it over and over again. Then I could illustrate the image that I wanted.'

Zack compares the restrictions to shooting sport – you shoot it when you see it. However, Zack revelled in

the fact that he was forced to shoot on a visceral level. He wasn't tethered to a laptop and wasn't able to reset the scene in the hope that he could do it better next time. It was certainly a contrast to the studio work he was used to.

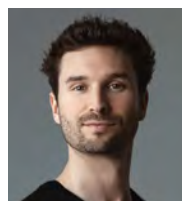
### Continuing the project

The images we see here are by no means the last we'll see of Zack's aerial work. In fact, he's already in the process of planning his next venture out into the skies.

'I'm currently trying to work out how to fund a second trip,' he says. 'I had a solo show of my work earlier this year and it was really well received. I had no idea people would respond so well to it. That made me realise I had so much more to explore – not only within that small area. There are other parts of Africa and some places in Europe that I'd like to visit. It's all about finding the funding because getting hold of a private aircraft to take you around isn't that easy. It's certainly something I see myself investigating sooner rather than later.'

'Perhaps on the next trip I'll see a wider variety of wildlife,' Zack concludes. 'I went all the way to Africa to shoot some wildlife on the commissioned part of my journey, such as lions and giraffes, but once I was up in the air I saw very few different animals – just lots of zebras and cattle. The area in which I shot my aerial images is a migratory landscape, so the animals weren't there at that time.'

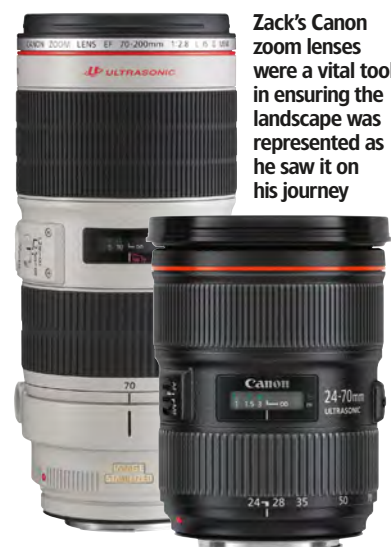
**Above: 'Botswana Bath. Due to the time of year that Zack produced his project, the majority of animals he encountered were zebras and cattle**



**Zack Seckler** was born in Boston, Massachusetts, USA, and currently lives in New York. During his career in photography he has won multiple awards and had his work featured in a variety of publications. While he often works to commission, he also produces personal projects, such as his aerial images taken in Botswana.

[www.zackseckler.com](http://www.zackseckler.com)

### THE BEST LENS FOR THE JOB



**Zack's Canon zoom lenses were a vital tool in ensuring the landscape was represented as he saw it on his journey**

ZACK mostly used a Canon EOS 5D Mark II with a Canon 24-70mm f/2.8L lens, although occasionally he also used a Canon 70-200mm f/2.8L. 'The zoom was really important because changing the composition quickly completely changes the image,' he says. 'The picture looks one way and then another in an instant. What I included and didn't include was so important. With some of the pictures, if you included a lot more or a lot less it would ruin the image.'

'As much as I have talked about shooting from the gut, I was actually very meticulous about how I framed everything. I also had a 16-35mm lens, but I don't think I ever used it because it was too wide. A zoom lens meant I could pick out very specific pockets of detail in the landscape.'





Part  
two

# Video masterclass

In the second part of her expert guide to shooting video, professional filmmaker **Victoria Grech** looks at the essential basic kit you'll need to get started

**T**he question I am asked most often is: What's the least amount of investment necessary to get started in DSLR filmmaking?

With that in mind, I'm going to look at the core budget kit you'll need to shoot video.

With the exception of a couple of models, pretty much every current DSLR or compact system camera is capable of recording HD video, but what else do you need? My first piece of advice for those working on a shoestring is to use what you have in your kit bag and get creative. I do not always have the most appropriate kit on every occasion when I need it. If you can thrive in difficult situations, these experiences will only make you a better photographer and filmmaker – and I have to say, it's much more fun being creative.

Video eats up a lot of battery power and card storage, so make sure you pack enough spares



## Battery and memory cards

The first thing you will notice when shooting video is that it drains your battery power much quicker than when you're shooting stills, so it's a good idea to have a couple of spare batteries.

Some memory cards have huge capacities, but I tend to shoot using smaller memory cards because I don't want to risk a card becoming corrupted and losing a whole day's work. I use 32GB SanDisk cards for video, on which I will get around an hour's footage, and 16GB cards (30mins footage), although this depends on the bit-rate speed at which your camera records.

Also consider the speed of the memory card. You're going to be transferring a lot of data as you shoot, and the last thing you want is a break during recording while footage is written to the card. Look for memory cards that have a Class 10 rating. This refers to the minimum speed at which video will be captured at a sustained rate with no dropped frames, although the actual speed can be faster. It's also worth checking your camera's specifications to see the minimum Class rating required.



You don't need loads of kit to start shooting video – and don't be afraid to experiment



## Lenses

Before you invest in additional lenses, start by shooting with the current lenses you have in your kit bag. I can shoot a whole wedding on just two or three choice lenses. If you're looking to invest, though, I like to use a combination of 35mm, 50mm and 100mm fast primes, but whatever you pick, a smooth movement in the focus ring is a must.

My favourite zoom lenses are the Canon 24-105mm f/4 IS (above) and the 70-200mm f/2.8 IS – and when it comes to video, anything that has image stabilisation is your best friend. You will be amazed at the difference it makes when it comes to getting usable footage.



Fast prime lenses are ideal for shooting video footage



## Viewfinders

As focus is a big issue for most people when they start filming, using an attachable viewfinder that sits over the rear screen really helps. I bought one when I first started shooting video, although I never used it until around a year ago. Now I use it all the time, especially when filming in sunny locations where I have trouble looking at the back of my screen.

Basic viewfinders like the Kinotehnik LCDVF magnify the screen view to make it easy to see whether or not something is in focus. There are more expensive models with more functions, but I'll come to those in part 3.

## Stabilisation

Stabilisation is the most important thing you need to learn while filming on DSLRs. The monopod is my favourite stabilisation tool. It gives you the freedom to move around much more freely than dragging a tripod around does, while you can also achieve jib-like and even Steadicam shots when used with the right lenses.

Invest in a decent monopod, such as the Manfrotto MVM550A (left), which comes with a dedicated video fluid head – trust me, your current photography fluid head just won't work in the same way! I did try several times, but there is no way to gain fluid pans or tilts with a head intended for stills shooting.



## Editing software

If you're new to video editing, Animoto (animoto.com) is a simple software program used by some photographers that allows you to just drop in snippets of video footage along with your stills, whether you work on a PC or a Mac. Mac users can also make use of iMovie, which has lots of functions that will take you a long way with your edit.

However, I must stress that, just like stills, shoot for the edit. If you nail it in-camera you won't be fixing issues that you should have avoided while shooting. Moving to video actually improved my photography – it makes you a competent shooter all round.



## Lighting

I will be covering lighting in its own section, so for now let's keep things simple – work either with natural light or what you have around you. I love playing with light of any type, so don't be afraid to experiment with what you have. For example, I have shot a bride at an Indian wedding with a normal lamp held above her to bring out her bridal jewellery.

However, one handy piece of lighting is a small LED light panel. There are many models on the market, but make sure that you buy one that is colour-balanced, as colour correction in video isn't easy (the footage we are shooting isn't like a raw file).





Enter  
today!

# Amateur Photographer of the Year Competition

Your chance to enter the **UK's most prestigious competition** for amateur photographers

**£25,000**  
**IN PRIZES TO BE WON**



# Round Seven Travel photography

WE'RE now over halfway through APOY 2014. There are only four more rounds to enter, but there are still many excellent Olympus prizes up for grabs.

This month's round is called In a Far Away Place – in other words, travel photography. Travel photography can take the form of images of landscapes, people or architecture. For this round, the judges are looking for eye-catching and inventive photographs that show something of the local flavour.

It's important to remember that travel photography doesn't necessarily mean you have to book a plane ticket and jet off to another country (although we would very much like to see those images, too). A beautiful scenic photograph taken in the Peak

District is as relevant as an image taken in the sprawling metropolis of New York. What we're asking for is an image taken away from the area in which you live, and one that tells us something about that area.

Also, make sure you avoid the obvious subjects. If you're in Paris, we really don't need to see another shot of the Eiffel Tower. Get off the beaten track and take your time exploring the area – you'll soon see that any location, no matter where it is in the world, is full of fascinating details. Even the people you encounter on your journey can help add an extra dimension to your shots.

Turn to page 30 for some ideas and tips on how you can make the most of your travel photography.

## HOW TO ENTER

To enter **via email**, follow the link at the bottom of this page. We will need to know where and how you took your image, plus the camera and lens used with aperture and focal length details. Remember to include a telephone number and your postal address so we can contact you if you win. To enter **by post**, send a covering letter with your image, including the information mentioned above, letting us know if you would like your entry returned to you once the round has been judged (please enclose an SAE). Entries can be sent to APOY, Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

## Plan your APOY 2014 year

Below is a list of this year's rounds, a synopsis of what we're looking for and the dates they will be announced. When you are planning your entry, remember to take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you will be judged.

Theme	Synopsis	Announced	Closes	Results
Street Life	Street photography	1 Mar	28 Mar	26 Apr
Animal Planet	Pets and wildlife	5 Apr	25 Apr	31 May
World in Motion	Action/movement shots	3 May	30 May	28 June
By the Sun and the Moon	Portraits in natural light	7 June	27 June	26 July
Dawn & Dusk	Landscapes at dawn/dusk	5 Jul	25 Jul	30 Aug
Macro World	Insects, flowers and plants	2 Aug	29 Aug	27 Sep
<b>In a Faraway Place</b>	<b>Travel photography</b>	<b>6 Sep</b>	<b>26 Sep</b>	<b>25 Oct</b>
The World in Black & White	Monochrome images	4 Oct	31 Oct	29 Nov
Kept in the Dark	Night photography	1 Nov	28 Nov	20-27 Dec
Building Blocks	Architecture exteriors	6 Dec	26 Dec	31 Jan

**How to enter via email:** For full details of how to enter via email and for terms and conditions, visit [www.amateurphotographer.co.uk/apoy14](http://www.amateurphotographer.co.uk/apoy14)

## This month's prizes



**TOTAL KIT  
WORTH  
£1,200**

### 1st prize

THE first-prize winner will receive an Olympus OM-D E-M10 with a 14-42mm EZ Pancake zoom, a 45mm f/1.8 portrait lens, a 40-150mm zoom, a 9mm fisheye lens, a macro adapter and a street case in which to carry it all. That's a total retail price of £1,200. The E-M10 has a 16.1-million-pixel, four thirds-sized CMOS sensor and a TruePic VII image-processing system. Its 1.44-million-dot EVF displays a 100%

field of view and has a 120fps refresh rate. The 14-42mm EZ Pancake zoom lens is a slim and compact optic that is equivalent to a 28-84mm lens in the 35mm format. This 45mm f/1.8 portrait optic is ideal for low-light people shots without flash, while the 40-150mm zoom has high-speed AF and is optimised for movies and stills. The 9mm fisheye lens is ideal for capturing wideangle scenes.

### 2nd prize



**PRIZE  
WORTH  
£500**

THE second-prize winner will receive an Olympus PEN E-PL5 camera plus a 14-42mm and 40-150mm twin-lens zoom kit worth £500. The E-PL5 offers serious image quality, with its powerful

16.1-million-pixel sensor and a new OM-D component in the TruePic VI image processor, and it has lightning-fast autofocus, a touch-sensitive LCD screen and full HD video.

### 3rd prize

THE third-prize winner will receive an Olympus Stylus SP-100EE Ultra Zoom camera, with an impressive 16-million-pixel sensor and 3in LCD screen. A handy autofocus lock is included, so you need never lose a shot due to fuzzy focusing. The camera also features a 50x optical Ultra Zoom lens with a focal length ranging from 24mm to 1,200mm, and built-in Dot Sight to make it easier to focus precisely on distant subjects.



**PRIZE  
WORTH  
£350**



# Round Seven Far Away Places

We take a look at some tips and tricks to set you on your way to taking excellent images during your travels



## Composing

YOU'VE spotted a potential scene and you know there is a shot to be had, but how do you assemble the elements in the frame to create an interesting image rather than just a record shot? What should you include and leave out? Would getting down low or photographing from above create a punchier shot? Take time when composing your

image – don't rush in and click the shutter straight away. Consider what you are trying to portray and you'll end up with a stronger image.

Simona Bonanno's image (above) shows us what can be done. Rather than doing the obvious thing of moving in front of her subjects, she has chosen to stand behind them and crouch to their level, using the two towers as compositional anchors.



## Capturing colour

COLOUR in an image is a powerful tool. If used correctly, it can lift your shot way beyond the subject matter. Think carefully about which subjects will work in colour and which will benefit from desaturation. Take this image (left) from Simona Valatkla from round seven (Away from Home) of APOY 2011, for example. The subject matter is simple – sand and sky. But what lifts this picture are the rich yellow and blue colours. This simply composed shot lingers in the mind well after your eye moves away.



## Details

AS MENTIONED on the previous page, a major city is so much more than its popular sightseeing locations. It's always worth getting

off the beaten track to find images that would otherwise go unnoticed. This image from Csilla Szucs is a wonderful example of what you can find if you keep your eyes open and feel like exploring.

## Using light

LAST MONTH'S round, Landscapes at Dawn & Dusk, showed that a location can benefit from all manner of light at different times of day. Light can be used to draw out and generate mood within a location. Sunrise and sunset will give you deep, harsh shadows, particularly in the city, whereas an overcast sun will act a huge softbox that diffuses the light. Of course, you can always wait until the sun sets altogether – something that will work particularly well in a major city, where the landscape will be turned into a neon-lit vista. Think creatively and remember that if the light isn't right one day, it could be better the next.



## People

GET A flavour of the local customs and culture of the places you visit by engaging with the people you encounter along the way. You never know what fantastic shots you may fall across, such as in this beautifully observed shot by Abhijit Dey.

**RULES** 1. Entrants may submit only one photograph per month, as an sRGB JPEG file that is 2,700-3,000 pixels along its longest dimension, an unmounted print (max size 210x297mm) or slide (no glass mounts please), in colour or black & white. 2. The entrant's name, address and daytime phone number must be attached to the slide mount or the back of the print. 3. You may only submit digital files by email (no CDs/DVDs). When submitting a digital file, the file name of your image must be your first name and surname, the subject line of your email message must state the round name and your name once again, and the body copy of your email must include your name, address, daytime telephone number, the camera model, lens and exposure details. 4. Photos submitted must be your own work, must not be copied, must not contain any third-party materials and/or content that you do not have permission to use and must not otherwise be obscene, defamatory or in breach of any applicable legislation or regulations. If IPC has reason to believe your entry is not your own work or otherwise breaches this rule, your photos will NOT be considered. 5. Photos must not previously have been published in a national UK photography magazine. 6. Copyright of all entries remains with the photographer, but IPC, Olympus and their associated group companies reserve the right to use, publish and republish entries in connection with the competition, without payment. 7. By entering this competition you grant permission to IPC, Olympus and their associated group companies to reproduce your photos in electronic format and hard copy including for display at an exhibition, in IPC's Amateur Photographer magazine and on IPC's and Olympus's websites and social media should they be selected to promote the competition. 8. You grant IPC and Olympus the right to use your name and town or city of residence for the sole purpose of identifying you as the author of your photos and/or as a winner or runner-up of the APOY competition. 9. Each postal entry must be accompanied by a covering letter, including your name, address, telephone number and image/camera details. All submissions must be well packaged in a stiffened envelope (no tubes, please) bearing sufficient postage, and entrants wanting their picture back must include a stiffened SAE stamped of sufficient value for their return. 10. This competition is open to bona fide amateur photographers and students only. That is, entrants should not earn more than 10% of their total annual income OR £5,000 annually from photography. 11. Employees of IPC Media, Olympus and their families may not enter this competition. Entries are judged by AP staff. 12. There is no age limit for entering, and international entries will be accepted. 13. Prizes are as stated and no cash or other alternative can be offered to the monthly prizes or overall prize. 14. Prize value correct at time of going to press. Overseas winners will be contacted about how to claim their prize, although entrants who live outside the UK who win a prize will be liable for any local customs charges and enter at their own risk. Olympus has the right to substitute a prize for a similar item of equal or higher value if the stated prize is not available. No money can be added to the overall prizes. The overall first prize for the APOY 2014 competition will be to win Olympus products to the value of £5,000 RRP as at the date of notification. 15. Prizes are subject to Olympus standard terms and conditions for its products. Acceptance of a prize is deemed to be acceptance of those terms and conditions. 16. Entries on behalf of another person will not be accepted and joint submissions are not allowed. 17. No responsibility is taken for lost, delayed, misdirected or incomplete entries. Proof of delivery of the entry is not proof of receipt. 18. No purchase is necessary. 19. The overall winner must choose his or her prize within six weeks of being notified. In the event of a tie, the Editor will choose a winner. The Editor's decision is final and no correspondence will be entered into. 20. By submitting photos you are accepting these rules. 21. IPC, Olympus or their associated group companies shall not be liable for any loss, damage or injury of any nature howsoever caused, sustained by any entrant under this promotion. However, nothing in these rules shall have the effect of excluding or restricting liability for personal injury, death, fraud or fraudulent misrepresentation caused by the proven negligence of employees or agents of IPC, Olympus or their associated group companies. 22. Olympus shall not be liable for any failure to supply the prizes where such failure is caused by any supervening circumstances outside its control which amount to force majeure and which without the fault of either party renders performance impossible or incapable of satisfactory execution. 23. These rules are governed by the laws of England and Wales and any dispute in relation to them shall be subject to the non-exclusive jurisdiction of the English courts. 24. This competition is owned and run by Amateur Photographer/IPC Media and all competition terms and conditions are bound by Amateur Photographer/IPC Media rules.



# PRO LIGHT. LIGHTWEIGHT CONSTRUCTION WITH MAXIMUM PROTECTION. INTRODUCING THE 3N1 BACKPACK.



## 3 DIFFERENT CARRYING STYLES.

The unique design offers three carrying options in one: effortlessly changing from right sling to backpack to left sling to x-position.



**WATER RESISTANT  
WITH DETACHABLE  
RAIN PROTECTOR.**



**RIP STOP NYLON.**



## FLEXI AND INTERCHANGEABLE DIVIDERS.

Custom designed dividers have the option to fold out of the way when needed or to be pulled out to protect your equipment in special situations.



## CPS - CAMERA PROTECTION SYSTEM.

Engineered and laboratory tested to guarantee the highest level of protection and shock resistance where it really counts.

Camera  
Protection  
System



**EXTERNAL TRIPOD  
CONNECTIONS.**



**Pro Light the ultimate travel companion.**



**Manfrotto**  
Imagine More



# Grays of Westminster®

Exclusively... **Nikon**



Nikon Df

## VISIT THE HOUSE OF Nikon

### BUY A NEW **Nikon D4s**

And get up to an extra £400  
in part exchange for your  
Nikon DSLR camera!

This offer is valid until  
30th September 2014.  
Please contact us for further  
details on telephone no.

☎ 020 7828 4925



### 0% OR LOW INTEREST FINANCE

No deposit Required

☎ 020-7828 4925

For full details



#### NIKON DIGITAL CAMERAS

Nikon D4S SLR body.....	£4,999.00
Nikon D4S+ AF-S 14-24mm f/2.8 IF-ED Kit.....	£6,275.00
Nikon D4S + AF-S 24-70mm f/2.8G IF-ED Kit.....	£6,195.00
Nikon D4S + AF-S 14-24mm & 24-70mm f/2.8G Kit.....	£7,495.00
Nikon D810 DSLR body.....	£2,699.00
Nikon D810 + MB-D12 Grip Kit.....	£2,949.00
Nikon D810 + AF-S 14-24mm f/2.8G ED Nikkor.....	£3,899.00
Nikon D810 + AF-S 24-70mm f/2.8G ED Nikkor.....	£3,815.00
Nikon D810+AF-S 14-24mm f/2.8G&AF-S 24-70mm f/2.8GED NikkorKit.....	£5,125.00
Nikon D800E DSLR body.....	£2,249.00
Nikon D800E + MB-D12 Grip Kit.....	£2,530.00
Nikon D800E + AF-S 14-24mm f/2.8G ED Nikkor.....	£3,549.00
Nikon D800E + AF-S 24-70mm f/2.8G ED Nikkor.....	£3,475.00
Nikon D800E+AF-S 14-24mm f/2.8G&AF-S 24-70mm f/2.8GED NikkorKit.....	£4,775.00
Nikon MB-D12 Grip for D800E/D800.....	£285.00
Nikon D610 DSLR body.....	£1,385.00
Nikon D610 + MB-D14 Grip Kit.....	£1,575.00
Nikon D610 + AF-S 24-85mm f/3.5-4.5G ED VR Nikkor.....	£1,799.00
MB-D14 Grip for D610.....	£195.00
Nikon D7100 SLR body.....	£799.00
Nikon D7100 + MB-D15 Grip Kit.....	£1,059.00
Nikon D7100 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit.....	£965.00
Nikon D7100 + 18-140mm f/3.5-5.6G VR DX ED Kit.....	£1,095.00
Nikon D7000 SLR body.....	£579.00
Nikon D7000 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit.....	£699.00
Nikon D7000 + 18-200mm f/3.5-5.6G VR II DX IF-ED Kit.....	£1,159.00
Nikon D7000 + MB-D11 Kit.....	£789.00
Nikon D5300 SLR body.....	£545.00
Nikon D5300 + AF-S 18-55mm f/3.5-5.6G VR DX Kit.....	£595.00
Nikon D5300 + AF-S 18-140mm f/3.5-5.6G VR DX Kit.....	£879.00
Nikon D5200 SLR body.....	£425.00
Nikon D5200 + AF-S 18-55mm f/3.5-5.6G VR DX Kit.....	£485.00
Nikon D3300 SLR body.....	£349.00
Nikon D3300 + AF-S 18-55mm f/3.5-5.6G VR DX Kit.....	£415.00
Nikon D3200 SLR body.....	£279.00
Nikon D3200 + 18-55mm f/3.5-5.6G VR DX Kit.....	£339.00
Nikon Df + AF-S 50mm f/1.8G Special Edition.....	£2,445.00
Nikon Df DSLR body, chrome or black finish.....	£2,195.00

#### NIKON 1 SYSTEM

Nikon 1 V2 10-30mm Kit.....	£659.00
Nikon 1 V2 10-30mm & 30-110mm Twin Kit.....	£799.00
Nikon 1 S1 11-27.5mm Kit.....	£475.00
Nikon 1 S1 11-27.5mm + 30-110mm Kit.....	£595.00
Nikon 1 AW1 + 11-27.5mm f/3.5-5.6.....	£749.00
Nikon 1 AW1 + 11-27.5mm f/3.5-5.6 + 10mm f/2.8.....	£949.00
Nikkor VR 6.7-13mm f/3.5-5.6.....	£425.00
Nikkor VR 11-27.5mm f/3.5-5.6.....	£169.00
Nikkor VR 10-30mm f/3.5-5.6.....	£145.00
Nikkor VR 30-110mm f/3.8-5.6.....	£179.00
Nikkor 10mm f/2.8.....	£179.00
1 Nikkor AW 10mm f/2.8.....	£299.00
Nikkor 18.5mm f/1.8.....	£179.00
Nikkor VR 10-100mm f/4.5-5.6 PD-Zoom.....	£545.00
Nikon SB-N7 Speedlight.....	£139.00
Nikon GP-N100 GPS Unit.....	£99.00
Mount adapter FT1.....	£199.00

#### NIKON COOLPIX

Nikon Coolpix A.....	£849.00
Nikon Coolpix P7800.....	£499.00

#### AF-S & AF DX NIKKOR LENSES

10.5mm f/2.8G AF DX ED Fisheye.....	£545.00
AF-S 35mm f/1.8G DX.....	£149.00
AF-S 10-24mm f/3.5-4.5G IF-ED DX.....	£639.00
AF-S 12-24mm f/4G IF-ED DX.....	£829.00
AF-S 16-85mm f/3.5-5.6G ED VR DX.....	£439.00
AF-S 17-55mm f/2.8G DX IF-ED.....	£1,049.00
AF-S 18-55mm f/3.5-5.6G VR ED DX.....	£145.00
AF-S 18-55mm f/3.5-5.6G VR II ED DX.....	£229.00
AF-S 18-105mm f/3.5-5.6G VR DX IF-ED.....	£209.00
AF-S 18-140mm f/3.5-5.6G VR DX ED.....	£475.00
AF-S 18-200mm f/3.5-5.6G VR II DX IF-ED.....	£585.00
AF-S 18-300mm f/3.5-5.6G ED VR DX.....	£675.00
AF-S 18-300mm f/3.5-6.3G ED VR DX.....	£629.00
AF-S 55-200mm f/4.5-5.6G VR DX IF-ED.....	£245.00
AF-S 55-300mm f/4.5-5.6G DX VR.....	£279.00

#### AF FX NIKKOR LENSES

14mm f/2.8D AF ED.....	£1,219.00
16mm f/2.8D AF Fisheye.....	£619.00
20mm f/2.8D AF.....	£465.00
24mm f/2.8D AF.....	£369.00

28mm f/2.8D AF.....	£245.00
35mm f/2D AF.....	£255.00
50mm f/1.8D AF.....	£109.00
50mm f/1.4D AF.....	£235.00
85mm f/1.8D AF.....	£299.00
85mm f/1.4D AF IF.....	£949.00
105mm f/2D AF-DC.....	£799.00
135mm f/2D AF-DC.....	£1,025.00
180mm f/2.8D AF IF-ED.....	£695.00

#### AF-S FX SILENT WAVE NIKKOR LENSES

AF-S 24mm f/1.4G ED.....	£1,469.00
AF-S 28mm f/1.8G.....	£499.00
AF-S 35mm f/1.4G.....	£1,299.00
AF-S 35mm f/1.8G ED.....	£449.00
AF-S 50mm f/1.4G IF.....	£275.00
AF-S 50mm f/1.8G IF.....	£149.00
AF-S 58mm f/1.4G.....	£1,499.00
AF-S 85mm f/1.8G.....	£379.00
AF-S 85mm f/1.4G.....	£1,179.00
AF-S 14-24mm f/2.8G IF-ED.....	£1,310.00
AF-S 16-35mm f/4G ED VR.....	£829.00
AF-S 17-35mm f/2.8D IF-ED.....	£1,425.00
AF-S 18-35mm f/3.5-4.5G.....	£519.00
AF-S 24-70mm f/2.8G IF-ED.....	£1,235.00
AF-S 24-85mm f/3.5-4.5G ED VR.....	£405.00
AF-S 24-120mm f/4G ED VR.....	£799.00
AF-S 28-300mm f/3.5-5.6G ED VR.....	£649.00
AF-S 70-200mm f/2.8G VR II IF-ED.....	£1,599.00
AF-S 70-200mm f/4G VR IF-ED.....	£949.00
AF-S 70-300mm f/4.5-5.6G VR IF-ED.....	£435.00
AF-S 80-400mm f/4.5-5.6G VR ED.....	£1,899.00
AF-S 200-400mm f/4G VR II IF-ED.....	£4,879.00
AF-S 200mm f/2G VR II IF-ED.....	£4,099.00
AF-S 300mm f/4D IF-ED.....	£1,029.00
AF-S 300mm f/2.8G VR II IF-ED.....	£4,039.00
AF-S 400mm f/2.8G VR IF-ED.....	£6,595.00
AF-S 400mm f/2.8E VR FL ED.....	£10,399.00
AF-S 500mm f/4G VR IF-ED.....	£5,845.00
AF-S 600mm f/4G VR IF-ED.....	£7,050.00
AF-S 800mm f/5.6E VR FL ED (inc. TC800-1.25E ED teleconverter).....	£13,995.00

TC-14E II 1.4x teleconverter.....	£309.00
TC-14E III 1.4x teleconverter.....	£449.00
TC-17E II 1.7x teleconverter.....	£309.00
TC-20E III 2x teleconverter.....	£389.00

#### AF & AF-S MICRO-NIKKOR LENSES

AF-S 40mm f/2.8G DX Micro.....	£185.00
60mm f/2.8D Micro.....	£365.00
AF-S 60mm f/2.8G ED Micro.....	£399.00
AF-S 85mm f/3.5G VR DX IF-ED Micro.....	£375.00
AF-S 105mm f/2.8G AF-S VR Micro IF-ED.....	£619.00
200mm f/4D AF Micro IF-ED.....	£1,195.00

#### NIKON SPEEDLIGHTS

SB-910 Speedlight.....	£335.00
SB-700 Speedlight.....	£229.00
SB-300 Speedlight.....	£119.00
SB-R1C1 Close-Up Commander Kit.....	£559.00
SB-R1 Close-Up Remote Kit.....	£399.00
SU-800 Wireless Speedlight Commander.....	£269.00
SB-R200 Wireless Remote Speedlight.....	£159.00

#### MANUAL FOCUS NIKKOR AIS LENSES

20mm f/2.8 Nikkor.....	£901.00
24mm f/2.8 Nikkor.....	£608.00
28mm f/2.8 Nikkor.....	£615.00
35mm f/1.4 Nikkor.....	£1,227.00
45mm f/2.8P Nikkor, chrome.....	£325.00
50mm f/1.4 Nikkor.....	£597.00
50mm f/1.2 Nikkor.....	£743.00
180mm f/2.8 ED Nikkor.....	£799.00

#### ZOOM-NIKKOR MANUAL AIS LENSES

28-85mm f/3.5-4.5 Zoom-Nikkor.....	£599.00
------------------------------------	---------

#### SPECIAL PURPOSE: PERSPECTIVE CONTROL AND MICRO-NIKKOR LENSES

24mm f/3.5D PC-E ED Nikkor.....	£1,455.00
28mm f/3.5 PC Nikkor.....	£1,195.00
45mm f/2.8D ED PC-E Nikkor.....	£1,395.00
55mm f/2.8 Micro-Nikkor.....	£541.00
85mm f/2.8D ED PC-E Nikkor.....	£1,275.00
105mm f/2.8 Micro-Nikkor.....	£1,047.00
200mm f/4 Micro-Nikkor.....	£895.00
PC: Perspective Control. PC-E: Tilt/Shift-Perspective Control	

Prices include 20% VAT. Prices Subject to Change. E.&O.E.

TO ORDER TELEPHONE 020-7828 4925



PROBABLY THE WIDEST RANGE  
OF NEW & SECOND-HAND  
**Nikon** IN THE WORLD

 **020-7828 4925**

EST. 1985 – THE KIND OF SERVICE OF WHICH LEGENDS ARE MADE

# ANNOUNCING THE NEW **Nikon** D810

NIKON'S NEW HIGH-RESOLUTION MASTER



## The Key Features of the D810

- Brand new 36.3MP sensor without an optical low-pass filter
- 5 fps in FX format (7 fps in DX format)
- EXPEED 4 Image Processing Engine
- Multi-CAM 3500FX 51-point AF system with new Group Area AF mode (same as D4s)
- ISO 64-12,800 (extendable to 32 and 51,200 equivalents)
- Full HD 1080p video recording at 50/60p in both FX and DX formats
- RAW Size S format
- Picture Control System with new 'clarity' and 'flat' setting
- Electronic front-curtain feature to minimise internal vibrations
- Durable magnesium alloy body: extensive weather and dust sealing ensure the D810 is moisture and dust resistant.
- SD and CF card slot

BUY YOUR  
**Nikon** D810 NOW!



**TELEPHONE**  
**020-7828 4925**





# Reader Portfolio

Spotlight on readers' excellent images and how they captured them



**Burnet moth**

**1** It's not just the colours that are striking in this image – it's also the beautiful composition of the wings and antennae

Pentax K10D, 100mm macro, 1/180sec at f/6.7, ISO 400



**Steve Palmer, Cheshire**



Steve has been serious about his photography since, as a young man, he was a runner-up in the Olympus Young Photographer of the Year competition. His favourite subject is nature and is constantly amazed how his own back garden can hold as much wonder and beauty as the African savannah. In the near future, Steve intends to investigate how nature and wildlife adapt to man-made structures being built in their habitat.



**Feeding butterfly**

**2** Rather than crop out the branch on the left-hand side, Steve has opted to keep it in to add contrast and balance to the main subject

Pentax K10D, 100mm macro, 1/350sec at f/8, ISO 200





**SmugMug** 

SmugMug is the world's leading independent cloud-based photo website for a new generation of photographers. SmugMug Power account gives you a fully hosted, customisable website where you will receive unlimited photo uploads and gorgeous full-screen galleries. Visit [www.smugmug.com](http://www.smugmug.com)

The two **Reader Portfolio** winners chosen every week will receive a **SmugMug** Power account, worth £35 each, on which to host their images

**Submit your images**

Please see the 'Send us your pictures' section on page 3 for details or visit [www.amateurphotographer.co.uk/portfolio](http://www.amateurphotographer.co.uk/portfolio)



**Dragonfly**

**3** This is a beautiful scene. The rising sun shines through the wings of a dragonfly as the frost turns to water droplets  
Pentax K-30, 100mm macro, 1/1000sec at f/10, ISO 400

**Spider**

**4** This image is a clear demonstration of how macro can reveal wonders. The delicate web and dew drops provide a great addition to the main subject  
Pentax K-5 II, 100mm macro, 1/250sec at f/8, ISO 1600, monopod



**Blue butterfly**

**5** The fall-off of focus on the background and insect's body helps to draw attention to the extraordinary patterns on the butterfly's wings  
Pentax K10D, 100mm macro, 1/350sec at f/5.6, ISO 400





## Steve Parker, London



Steve's interest in photography developed from his childhood love of tracing and drawing. He wanted to be able to copy things exactly as he saw them, so he gravitated towards photography. Gradually he developed an interest for black & white images. While Steve captures a variety of subjects, he is particularly fond of shooting buildings in London, New York and Italy. In the future, he intends to explore the structures found in a variety of locations around the world.

### Westminster Abbey

1 Steve's lens restricted him from including the entire façade in one frame, so this shot of Westminster Abbey is actually a composite of 10 shots  
Nikon 1 V1, 18.5mm, 1/640sec at f/2.2, ISO 100



### British Museum at night

2 Not only is this shot a good example of what the Fujifilm FinePix X100 can achieve in low-light conditions, but it also shows Steve's ability to capture architectural symmetry  
Fujifilm FinePix X100, 23mm, 1/9sec at f/2.8, ISO 3200

### Holborn Viaduct Bridge

3 There are two key elements that make this shot a success: the light shining onto the steps and wall, and the statue framed by the archway  
Nikon 1 V1, 10mm, 1/250sec at f/3.2, ISO 100

### Royal Observatory

4 The sign on the right acts as a visual and textual leading line to guide us into the scene  
Nikon 1 V1, 10mm, 1/50sec at f/11, ISO 400



# Reader Portfolio

## Southwark Cathedral

5 Old and new collide in this dynamically angled shot. The symbiosis between the structures of the two forms is a nice observation  
Nikon 1 V1, 10mm, 1/2000sec at f/2.8, ISO 100





## EXCLUSIVE TRIAL ORDER FORM

**YES!** I would like a trial subscription to Amateur Photographer, paying just **£12 for my first 12 issues**, and then just **£23.49** per quarter thereafter by Direct Debit. **Saving over £63** across the first year!\*

(complete your details below).

Instructions to your bank or building society to pay by Direct Debit  
For office use only Originator's Reference - 764 221



Name of Bank: \_\_\_\_\_

Address of Bank: \_\_\_\_\_

Postcode: \_\_\_\_\_

Name of Account Holder: \_\_\_\_\_

Acct No:         Sort Code:

Please pay IPC Media Ltd., Direct Debits from the account detailed on this instruction subject to the safeguards assured by the Direct Debit Guarantee. I understand that this instruction may remain with IPC Media Ltd. and if so, details will be passed electronically to my bank or building society.

### Your Details

Mr/Mrs/Ms/Miss: \_\_\_\_\_ Forename: \_\_\_\_\_

Surname: \_\_\_\_\_  
If you would like to receive emails from IPC and Amateur Photographer containing news, special offers, product service information and, occasionally, take part in our magazine research via email, please include your email below.

Email: \_\_\_\_\_

Address: \_\_\_\_\_

Postcode: \_\_\_\_\_

Country: \_\_\_\_\_

Home Tel No (inc. area code): \_\_\_\_\_

Would you like to receive messages to your mobile from IPC and Amateur Photographer containing news, special offers, product and service information and take part in our research? If yes, please include your mobile phone number here.

Mobile No: \_\_\_\_\_

Date of Birth:

### OVERSEAS SUBSCRIBERS SAVE 25%.

Visit [www.amateurphotographersubs.co.uk/15C](http://www.amateurphotographersubs.co.uk/15C) and select your country from the drop down OR call +44 330 3330 233 and quote code 15C

### Send coupon to:

**Amateur Photographer Subscriptions,  
FREEPOST CY1061, Haywards Heath,  
West Sussex, RH16 3BR** (No stamp required)

\*Offer open to new subscribers only. Direct Debit offer is available to UK subscribers only. Please allow up to six weeks for delivery of your first subscription issue (up to eight weeks overseas). The full subscription rate is for one year (51 issues) and includes postage and packaging. If the magazine ordered changes frequency per annum, we will honour the number of issues paid for, not the term of the subscription. Offer closes 31.10.2014. For enquiries from the UK please call: 0844 848 0848, for overseas please call: +44 (0)330 3330 233 or e-mail: [ipcsubs@quadrantsubs.com](mailto:ipcsubs@quadrantsubs.com). Amateur Photographer, published by IPC Media Limited, will collect your personal information to process your order. Amateur Photographer and IPC Media would like to contact you by post or telephone to promote and ask your opinion on our magazines and services. Please tick here if you prefer not to hear from IPC Media ☐. IPC Media may occasionally pass your details to carefully selected organisations so that they can contact you by telephone or post with regards to promoting and researching their products and services. Please tick here if you prefer not to be contacted ☐. IPC Media who publish Amateur Photographer would like to send messages to your mobile with offers from carefully selected organisations and brands, promoting and researching their products and services. If you want to receive messages please tick here ☐. IPC would like to email you with offers from carefully selected organisations and brands, promoting and researching their products and services. If you want to receive these messages please tick here ☐.

CODE: 110S

Saturday 2 August 2014

# Amateur Photographer

Passionate about photography since 1884

**The camera at war**  
On the centenary of WW1, Ivor Matanle tells the story of photography during the Great War

**Go wide**  
Jeremy Walker shows how to create panoramas without the dramas

**Nikon D810**  
First impressions and sample images from the pros who have used it

**Eat, Sleep, Shoot Repeat**  
How to photograph the same subject again and again and get a different shot each time

**Fall guy**  
How Emmanuel Coupé shot this stunning image of Gullfoss

**PLUS** • APOY round 6 • Sony 70-200mm f/4 lens on test • Martin Evening • Professor Bob Newman

## MORE REASONS TO SUBSCRIBE...

- SAVE MONEY ON THE COVER PRICE EVERY WEEK
- NEVER MISS AN ISSUE
- ENJOY CONVENIENT HOME DELIVERY EVERY WEEK
- TRIAL OFFER – IF YOU AT ANY TIME WISH TO CANCEL – WE WILL REFUND YOU ON ALL UN-MAILED ISSUES



# 0844 848 0848

Quote code 110S

7 days a week from 8am to 9pm (UK time). Overseas: +44 (0)330 3330 233



# TRIAL EXCLUSIVE!

# 12 ISSUES

# FOR JUST £12!

## HURRY!

**This is a limited offer – so reply today!**



**[amateurphotographersubs.co.uk/Sept14](http://amateurphotographersubs.co.uk/Sept14)**



**Complete the  
coupon opposite**

THE DIRECT DEBIT GUARANTEE • This Guarantee is offered by all banks and building societies that accept instructions to pay Direct Debits • If there are any changes to the amount, date or frequency of your Direct Debit IPC Media Ltd. will notify you 10 working days in advance of your account being debited or as otherwise agreed. If you request IPC Media Ltd. to collect a payment, confirmation of the amount and date will be given to you at the time of the request • If an error is made in the payment of your Direct Debit, by IPC Media Ltd. or your bank or building society you are entitled to a full and immediate refund of the amount paid from your bank or building society – If you receive a refund you are not entitled to, you must pay it back when IPC Media Ltd. asks you to • You can cancel a Direct Debit at any time by simply contacting your bank or building society. Written confirmation may be required. Please also notify us.





# Appraisal

Expert advice and tips on improving your photography from **Damien Demolder**

**AFTER**



How the image might have looked had it been shot 1 stop darker and the detail lifted

**Picture of the week**

**BEFORE**

## Birds feeding Andy Lukey

Olympus E-3, 50-200mm, 1/1600sec at f/5.6, ISO 320

THIS is a really beautiful shot of wax-eyes fluttering around a feeder in New Zealand. I love the colours and sense of action, and the fact that the variations in pose of the nine creatures almost present us with a scientific description of their behaviours. What makes this image work is the light – hard and directional, it gives them a neat rim effect to make them stand out, while making their wings glow like angels.

Andy's problem would have been fitting the range of extreme brightness within the dynamic range of his camera. In the event, the wings appear a fraction too bright, and almost

featureless in places, which draws too much of our attention. We want to be drawn to the wings, of course, but not in such a way that they dominate the image to the exclusion of its other parts.

My version shows what the image may have looked like had Andy shot the scene about 1 stop darker, then used shadow controls on the raw file to lift the detail. The key in any exposure is to avoid allowing whites to burn out, as they create a distraction that can take away from the rest of the image. This is lovely shot, though, and apart from the minor exposure mishap Andy has shot it really well – so it is my picture of the week.

The birds' wings are almost featureless in places



**Win!** Send up to six prints, slides or images on CD (include the original files from the camera along with your versions on the CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 3. Enclose an SAE if you want them returned. The picture of the week will receive a year's digital subscription to AP worth £79.99

### Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)



## Buddy Adrian Sadlier

Nikon D7000, 70-200mm, 1/1000sec at f/6.3, ISO 100

IT'S VERY difficult to make tonal adjustments to localised areas of an image without them being obvious. We often enlarge the image massively to do the work and inspect our efforts full screen, but with dodging and burning, and selections that have received treatment of this type, it is when we make the image small that our handiwork is most often exposed.

In Adrian's picture of the little white dog, it is only when viewed on a small scale that the dark edge around its head suggests the background has been lightened – or that the dog has been darkened.

Little white dogs are very difficult beasts to expose for, as our cameras see a great dashing patch of brightness that they assume needs to be a good deal darker than we'd like. On other occasions, the camera will read the background and allow the bright white dog to burn out and lose all the detail and texture in its coat. What the photographer needs to do, of course, is take a moment to attempt to work out which

of those scenarios is most likely to occur – by judging the relative brightness of dog and background and then take control of the situation. And taking control of the situation means *not* leaving the camera in auto-exposure mode, but applying appropriate exposure compensation.

I suspect that here the exposure for the dog was a fraction too light, allowing some of the fur to turn to a featureless white. The background rendered darker than Adrian liked, but I've tried to turn the clock back to reintroduce that level of tone in the grass – which makes the dog stand out more.

I appreciate that dogs are not always easy to arrange, but in this image the main issue is that the texture of the background is very much like that of the subject, and in black & white we don't have colour to make one stand out from the other. Our doggie blends in a little too much and needs somewhere less fussy to stand next time. And that fly is a distraction!

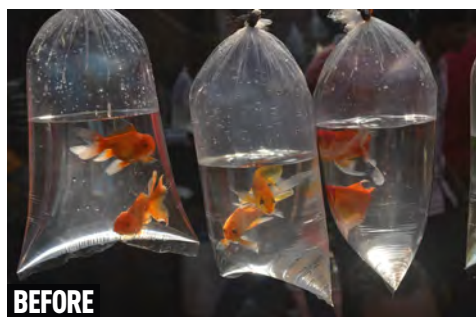


**BEFORE**

Adding more tone to the grass background has made the dog stand out more

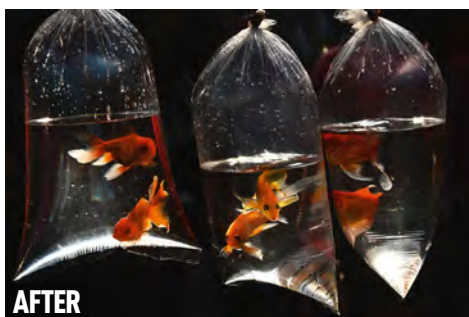


**AFTER**



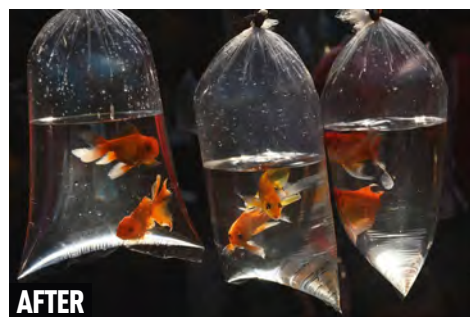
**BEFORE**

The original image with distracting background



**AFTER**

Lots more contrast, but a studio-shot appearance



**AFTER**

Slightly less contrast, with the fish the main features

## Golden composition Avra Chowdhury

Nikon D7000, 18-105mm, 1/250sec at f/8, ISO 100

I LIKE this kind of shot, and have some similar images from a visit to Thailand. There's an abstract absurdity about seeing fish hanging from a street cart in miniature environments of their own – like a human trapped in a bubble beneath the sea. I wonder if these fish enjoyed seeing our world, with its buses, trucks and people, or if they were scared out of their wits – or whether they even noticed it at all.

Either way, it is a well-seen photograph, although I would have liked a little more contrast

in the image to make the message clearer. There's a sense of flare about the shot that is probably just down to the reflections on the bags that prevent us from seeing through to the fish as quickly as we might like. The background is also light enough that we can see what's going on behind the bags, and these glimpses, rather than filling us in on the scene, are distracting.

More contrast allows the background to fade away, and to make the fish stand out more. The highlights on the bags become a feature, as do

the droplets of water and the fishes' tails.

I've presented a pair of alternatives here. One has lots of contrast that has visual impact but looks as though it was shot in the studio, while the other is a halfway house that has enough contrast to make the fish clearly the main feature but still with enough of a hint of the background that we know it was shot outside. Both new versions crop off the edge of a fourth bag on the right, as it made the place look untidy. Nice shot, well seen, Avra.

**Damien Demolder** is a photographer, journalist and photographic equipment expert, speaker, judge and educator. He has worked in the photographic publishing industry for 17 years, including 15 years at *Amateur Photographer*. He uses a wide range of equipment, from wooden plate cameras to the latest DSLRs, and is a great fan of all products that make good photography more accessible to more people



# Accessories

Useful gadgets to enhance your photography, from phones to filters...

## LG G3 smartphone

● £450 (also available on contract) ● [www.lg.com](http://www.lg.com)

The LG G2 had, on its release, arguably the best camera to be found on a smartphone. **Jon Devo** discovers whether LG has managed it again with its follow-up LG3 effort

### At a glance

- 13-million-pixel camera
- Laser-guided autofocus
- 5.5in Quad HD (2560 x 1440-pixel) 538ppi display
- Optical image stabilisation

LG's LATEST flagship smartphone, the G3, features a guided autofocus system that intermittently sends out a conical beam of light from a Class I low-power laser, which helps the camera to detect nearby subjects (up to about 4.5m) even in relative darkness. It provides fast focusing in ambient light, in 0.276secs, and much better focusing in low light.

The G3 has OIS+ stabilisation, but LG has retained the 1/3.06in, 13-million-pixel Sony IMX135 imaging sensor and lens, with a maximum aperture of f/2.4, found in its predecessor, the G2. The G2's camera performed well, but it would have been good to see more significant advances. The user interface has been cleaned up and images look glorious on the G3's screen, but you can't adjust settings – fortunately, exposures are usually good. The G3 also has a 2.1-million-pixel, front-facing camera with responsive gesture triggering, and a flash feature gives extra light, which is handy for self-portraits.

### Verdict

Last year, the LG G2 was arguably the best camera on a smartphone, until its rivals fought back. The G3, with improved focusing, processing and OIS+, is a good response from LG and can produce stunning images as good as those of many similarly priced compact cameras. However, its camera options offer no manual control over ISO, shutter speed, aperture and the like.

### Low-light shooting

Small beams of light are fired in a cone shape from a Class I low-powered laser on the rear of the phone, which can detect the distance of nearby subjects.

### Video

Records full HD, 1920 x 1080-pixel footage, as well as 4K-resolution, 3840 x 2160-pixel video, both at 30fps.

### Dual flash

A dual LED on the rear of the device can evenly light a small group of people in low light while avoiding the rabbit-in-the-headlights look if your subject is too close to the camera.

### Front-facing light

LG has harnessed the brightness of the screen when using the front-facing camera to provide ambient light, by shrinking and centring the picture inside a warm white frame.

**Amateur Photographer**  
Testbench  
Recommended  
★★★★

### ALSO CONSIDER

#### Sony Xperia Z2

£499  
[www.sonymobile.com](http://www.sonymobile.com)  
Sony has finally nailed great camera performance in its smartphones. The X2 has a 20.7-million-pixel, 1/2.3in BSI CMOS sensor, shoots 4K video, has a Sony G-type 27mm (equivalent) f/2 lens – and is waterproof.

#### Samsung Galaxy S5

£549  
[www.samsung.com](http://www.samsung.com)  
The S5 focuses quickly, but not as fast as LG's G3. Colours are a tad oversaturated and low-light images suffer harsh noise reduction, although on the whole are rich and well exposed. On the S5 screen, they can look spectacular.

#### Nokia 808 PureView

£378  
[www.nokia.com](http://www.nokia.com)  
A 41-million-pixel sensor grabs the attention and, thanks to Nokia's PureView technology, the boundaries for what is possible in a smartphone have been pushed forward. Detail is stunning, unmatched by its rivals, although it struggles in low light.



## Out now

Expert reviews of the latest kit to look out for

### Xsories PixsPrint

● £119.99 ● [www.xsories.co.uk](http://www.xsories.co.uk)

YOU CAN get your favourite pictures off your smartphones and tablets via the Pringo app and PixsPrint Wi-Fi pocket photo printer from Xsories. Powered by a removable Li-Polymer battery that charges separately from the unit in under two hours, the PixsPrint can print up to ten pictures continuously on a single full charge. The printer reads JPEG, BMP, GIF and PNG files, and prints images at 54 x 86mm onto glossy paper at 290dpi, which sounds decent. However, the printed images lack detail and colour accuracy, and suffer from printing artefacts such as horizontal and vertical banding.

The unit itself isn't exactly pocket-sized, either, measuring 94 x 145.8 x 25.1mm and weighing 382g, which is ironic because you'll need deep pockets to justify spending £119.99 on this sub-par mini printer. **Jon Devo**



Amateur  
Photographer  
Testbench  
★★

### Matin Deluxe Waterproof Camera Cover

● £39.95 ● [www.cameraclean.co.uk](http://www.cameraclean.co.uk)

IF YOU'RE keen on shooting in less than favourable conditions and are planning to take your camera out in a downpour, the Matin Deluxe Waterproof Camera Cover may be just the product you're looking for. It's designed to fit any DSLR with mounted lenses up to 19in long, with or without a battery grip attached, and mounted to a tripod stand or around your neck. This cover is made from quality waterproof material, and lined with mesh to reduce condensation.

A water-resistant dual zip on the base of the cover can be opened to place the camera inside and closed fully or around a tripod. Elastic sleeves either side of the cover can be tightened to keep the elements out, and a clear plastic panel makes the LCD visible. A cut-out area is also present for the viewfinder, covered by a flap for when the viewfinder is not being used. The cover can be packed into its provided pouch, measuring 200 x 100 x 70mm and weighing 190g. It's

a great solution for outdoor shooters and is recommended.

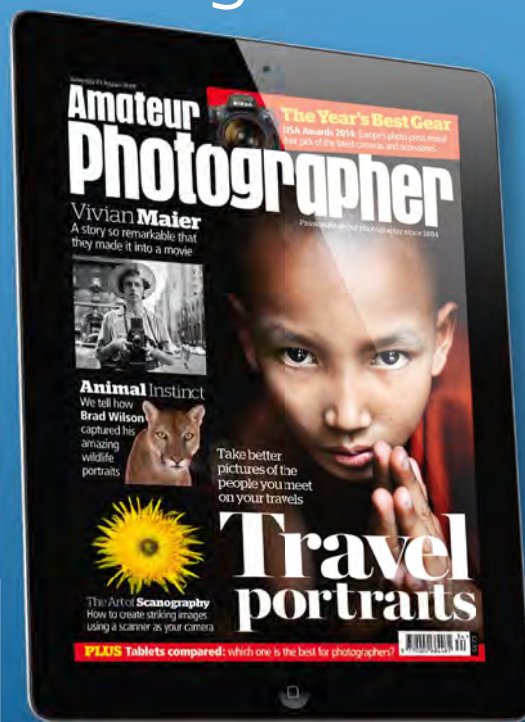
**Jon Devo**



Amateur  
Photographer  
Testbench  
GOLD  
★★★★★

# Amateur Photographer

## Don't miss our new look digital edition

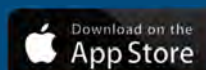


More great pictures  
More technique  
More opinion  
More inspiration

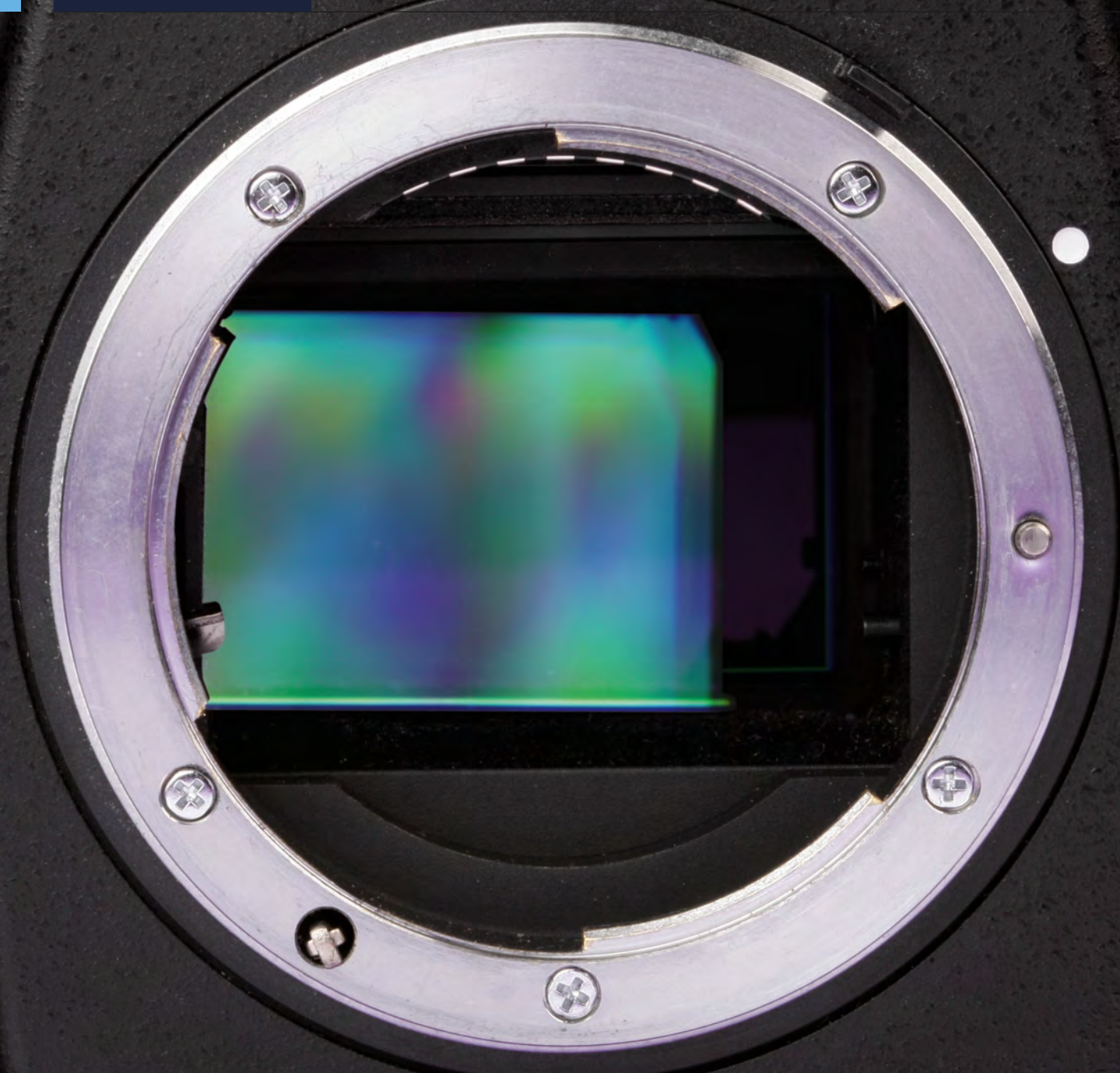
- Download online, enjoy offline
- Buy from the comfort of your own home
- Available the day the magazine goes on sale
- Missed an issue? Simply download a back copy

Try it today

[www.amateurphotographer.co.uk/digital-edition](http://www.amateurphotographer.co.uk/digital-edition)







# Full frame, half price

Upgrading from an APS-C to a full-frame DSLR doesn't have to cost a fortune. We look at three second-hand full-frame DSLRs for **Canon**, **Nikon** and **Sony** users

As technology becomes more affordable, features that were once the preserve of the professional photographer filter down into cameras that are attainable for the average enthusiast. Cameras with full-frame sensors are one such example of this. In fact, we are now in a second, or even third generation

of DSLR cameras with full-frame sensors that are priced within the reach of the average enthusiast.

However, with the Canon EOS 6D, Nikon D610 and Sony Alpha 99 each costing well over £1,000, they are still very considered purchases, particularly for someone upgrading from a DSLR system that uses an APS-C sensor where a new set

of lenses may also be required.

So before you commit to buying a new full-frame DSLR, you should consider the alternative option of purchasing a second-hand model. With previous-generation DSLRs readily available, and at prices that can be less than half that of the latest models, you can get the advantages of a full-frame sensor at

just a fraction of the cost. Then, once you have dipped your toe in the water and decided that you want to commit to full-frame shooting, you can sell your used full-frame camera and lose little, or no, money.

In this article we'll look at three of the least expensive used full-frame DSLRs available: the Canon EOS 5D, Nikon D700 and Sony Alpha 850.

## Benefits of full frame

Traditionally, full-frame cameras have offered higher resolutions, better image quality at high sensitivities and greater dynamic



## FULL-FRAME LENSES

WHILE full-frame cameras are often seen as a logical upgrade from APS-C models, the chances are that most buyers will end up needing to get a couple of new lenses to make the best use of the format. Lenses designed for APS-C sensors generally don't work well on full frame, as their image circles won't cover the full area of the sensor, resulting in severe vignetting. Both Nikon and Sony allow the use of these lenses in a crop mode, but while this can be a useful stop-gap measure, it obviously doesn't make the best use of the sensor.

In general, anyone upgrading to full frame will likely need to buy a new standard zoom for everyday shooting, and perhaps a wideangle zoom too. The kit can be rounded off with a fast prime or two, which will help make the most of the larger sensor's imaging properties. Like the cameras, these lenses can often be bought relatively cheaply second-hand. Here's a quick summary of some of the main lens options for full-frame use.

### Wide zoom

Lenses like this Sigma 17-35mm f/2.8-4 (£130) or its Tamron equivalent offer good budget second-hand options users. Compact wideangle primes are also available.

### Telephoto zoom

Typical telezooms for full frame include this travel-friendly Canon 70-300mm f/4-5.6 (£300), or optically superior 70-200mm f/2.8 or f/4 models.

### Fast primes

Sharp, fast primes can really make the most of the full-frame sensor. Options include 50mm f/1.8 models and fast short telephoto 'portrait' primes like this Canon 100mm f/2 (£280).

### Standard zoom

Options include fast zooms like the Tamron 28-75mm f/2.8 (£250), or this Sigma 28-70mm f/2.8 EX DG (£200).



ALL LENS PRICES ARE APPROXIMATE USED PRICES

range compared to their APS-C-format contemporaries. With the rapid advances in sensor technology, however, older full-frame SLRs tend to have less of an advantage over current models with APS-C sensors. In general, though, they still give impressive image quality, often with specific advantages in terms of either resolution or high ISO image quality, or both.

Full-frame DSLRs are, of course, also compatible with lots of film-era lenses without any cropping of the angle of view. This means that any nice lenses you still have for an old 35mm film camera will work on a full-frame digital model in much the same way as before. However, note the word 'nice' – it's probably not worth buying a full-frame camera to

resurrect zooms that were relatively cheap when new, as their optical quality won't match modern lenses.

Despite this, perhaps the biggest advantage of full frame is the huge range of lenses available, and primes in particular. Wideangles in the 20-24mm range, or short telephoto 'portrait' primes of around 85-100mm, don't have many direct equivalents in APS-C land, either in terms of focal length or the shallow depth of field effects they can create.

For users thinking of getting into full frame, some second-hand lens bargains can also be had. Because a number of full-frame lens types don't make much practical sense on APS-C, most notably wideangle and normal zooms, they can be

picked up relatively cheaply if you shop around a bit.

One further benefit of full-frame DSLRs is that they usually have larger, brighter viewfinders than APS-C models, which can help with composition. Older models also often have interchangeable focusing screens, including manual focus and grid screens.

### APS-C lens compatibility

While full-frame DSLRs can often be used with APS-C lenses, compatibility varies between brands.

Canon's own EF-S lenses simply won't fit onto its full-frame cameras, but third-party lenses will, and can sometimes be used with acceptable results. However, vignetting can confuse the evaluative metering, so

it's best to switch to partial or spot.

Nikon full-frame (FX) DSLRs are designed to be fully compatible with APS-C (DX) lenses, and will switch automatically into a DX crop mode when such a lens is mounted. A viewfinder frameline shows the active area, and the metering adjusts to match. Of course, the resolution drops, and in DX mode the D700 only produces 5.3-million-pixel images.

Full-frame Sony cameras like the Alpha 850 also have a crop mode for use with APS-C lenses, which the user can turn on or off as desired. The big advantage compared to the D700 is that the resulting image size from the Alpha 850 is a much more usable 10.7 million pixels.



## Canon EOS 5D

● £350-£500

Canon's 12.8-million-pixel EOS 5D, launched in 2005, was the first affordable full-frame DSLR



CANON was the first camera manufacturer to produce a high-resolution full-frame DSLR with the 11-million-pixel EOS-1Ds in 2002, and three years later it built on this with its first 'affordable' model, the EOS 5D. This quickly gained a strong following for its image quality, giving impressively detailed files at sensitivities up to ISO 3200.

By modern standards, the EOS 5D is a rather basic-looking camera – it has no live view, let alone movie mode, and its autofocus system isn't particularly great, with only the centre of its nine points being really reliable. Continuous shooting is limited to just 3fps, and the 2.5in, 230,000-dot screen is nothing much to write home about, either.

So why even consider it? Well,

most importantly, it's the cheapest current entry point into full frame and can be used with every Canon EF lens ever made. Paired with relatively inexpensive fast primes such as the EF 35mm f/2, EF 50mm f/1.8 or EF 100mm f/2 USM, it's a great way to experiment with shallow depth of field effects.

Build quality is very good, and the large viewfinder will please anyone who struggles with APS-C models. It handles pretty well too, with all key controls at your fingertips. Crucially, its 12.8-million-pixel files still give plenty of detail for an A3 (16 x 12in) print, especially when processed using a modern raw converter.

Due to its age, the EOS 5D can't match either of the other cameras in this round-up, but at its current price it's great value for money.

## Nikon D700

● £700-£850

With the same 12.1-million-pixel, full-frame sensor as the D3, the Nikon D700 is a great for low-light shots



NIKON'S first attempt at an affordable DSLR with a full-frame sensor was a resounding success. Arriving in the summer of 2008, off the back of the D3 and D300, Nikon stuck to a tried-and-tested body construction, layout and set of key features.

Of course, the 12.1-million-pixel, full-frame sensor of Nikon's D3 is at the core of the D700, and it offers the same exceptional low-noise performance that makes it great for shooting in low light or at high sensitivities.

Like the D300, the D700 can shoot at 5fps, or 8fps when used with the same MB-D10 battery grip as the D300. It has an expanded sensitivity range of ISO 100–25,600, and a 51-point AF system that is still hard to beat,

even six years after the camera was first released.

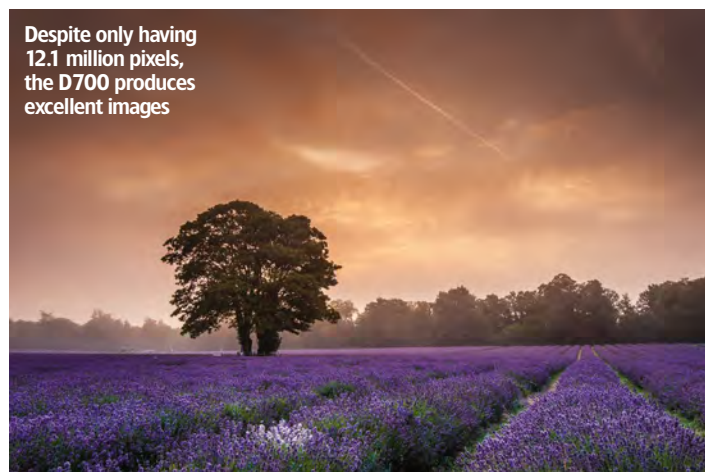
Although the resolution of the D700 may not match the 24.3-million-pixel resolution of the current Nikon D610, it is still a superb camera for those looking for a full-frame starting point. With a built-in drive motor that can couple with older AF lenses, as well as compatibility with manual-focus Ai and non-Ai Nikon F-mount lenses, there are 50 years' worth of optics that can be used on the D700. It is therefore easy to find some very affordable older lenses to complement the camera and begin building an affordable full-frame range.

Despite being six years old, the D700 is still a highly sought-after DSLR that has held its value well.

It may be almost ten years old, but the EOS 5D still has the capacity to impress



Despite only having 12.1 million pixels, the D700 produces excellent images





# Sony Alpha 850

● £550-£680

A cheaper variant of the Alpha 900, the Alpha 850 has the same high-resolution, 24-million-pixel sensor



SONY'S Alpha 850 is virtually identical to the Alpha 900 and was designed to compete with the likes of the Nikon D700 and Canon EOS 5D and 5D Mark II. To do this, Sony made a more affordable version of the Alpha 900, releasing the Alpha 850 in August 2008. The Alpha 850 uses the same 24.6-million-pixel, full-frame sensor, image stabilisation, nine-point AF system and 3in, 921,000-dot LCD screen, and has the same sensitivity range of ISO 100-6400 when in its expanded mode.

There are a few small differences between the two cameras, but these have no impact on the image quality. First, the viewfinder is slightly smaller with 98% coverage, rather than 100% in the Alpha

900, and second, the buffer and shooting rate were reduced, meaning that the Alpha 850 can only shoot at a pedestrian 3fps.

But don't let the shooting rate put you off. Images are great when captured at low sensitivities, particularly when combined with the latest versions of Adobe Camera Raw/Lightroom or DxO Optics Pro.

The build quality is also very good, with a magnesium-alloy body adding security, while rubber dust and moisture seals allow the camera to be used in adverse weather conditions.

With the resolution of the Alpha 850 still holding its own against the likes of the Nikon D610, Sony Alpha 99 and Canon EOS 5D Mark III, the Alpha 850 should be considered something of a bargain.






The Alpha 850's 24-million-pixel sensor delivers a superb amount of detail

## How they compare

	Canon EOS 5D	Nikon D700	Sony Alpha 850
RESOLUTION	The 12.8-million-pixel sensor may not look like much, but thanks to a weak optical low-pass filter it delivers a surprising level of detail.	With only a 12.1-million-pixel sensor, the resolution of the D700 is quite low, but this does give it an advantage in low light.	Despite being six years old, the 24.6-million-pixel Alpha 850 can match the detail produced by many current models.
NOISE	The native sensitivity range only goes up to ISO 1600, but this does give very usable results. The extended ISO 3200 is OK with modern processing.	The sensor of the D700 has a clear advantage in low light and high ISO performance, like the D3 whose sensor the camera uses.	High ISO images taken on the Alpha 850 are no match for those from the D700 or a modern camera. Use it below ISO 800 for best results.
AUTOFOCUS	One of the complaints about the EOS 5D was its AF system, and the 9-point (+6) system is rather basic. Most users stick to the centre point.	A version of the 51-point AF system in the D700 is still used today. It is by far the best system of the three full-frame cameras in this review.	In specification, the Alpha 850 just edges the EOS 5D, but in performance it doesn't quite match the speed of the two other cameras.
SUMMARY	Each of these cameras has its own specific strengths and weaknesses. The Alpha 850 offers impressive resolution, and its relatively poor high ISO image quality is offset to a degree by its in-body image stabilisation. The D700 is something of a low-light champion, and also sports a particularly sophisticated AF system.		

Meanwhile, the rather older EOS 5D offers solid performance for a bargain price. Its successor, the EOS 5D Mark II, was a contemporary of the Alpha 850 and D700, and offered something of a compromise between those two cameras, with resolution approaching that of the Sony and high ISO image quality close to the Nikon.

## Data file

			
	Canon EOS 5D	Nikon D700	Sony Alpha 850
Sensor	12.8-million-pixel, full-frame CMOS	12.1-million-pixel, full-frame CMOS	24.6-million-pixel, full-frame Exmor CMOS
Output size	4368 x 2912 pixels	4256 x 2832 pixels	6048 x 4032 pixels
Focal-length magnification	1x	1x	1x
Lens mount	EF mount	F mount	A mount
Shutter speeds	30-1/8000sec, plus bulb	30-1/8000sec, plus bulb	30-1/8000sec plus bulb
ISO	100-1600 (extendable to ISO 50-3200)	200-6400 (extendable to ISO 100-25,600)	200-3200 (extendable to ISO 100-6400)
Metering system	35-zone TTL metering system	1,005-pixel RGB metering sensor	40-segment TTL metering
Exposure compensation	±2EV in 1/3 EV steps	±5EV in 1/3 EV steps	±3EV in 1/3EV and 1/2EV steps
Drive mode	3fps	5fps (8fps with battery grip)	3fps
LCD	2.5in, 230,000 dots	3in, 920,000 dots	3in TFT with 921,600 dots
Viewfinder	96% coverage, 0.71x	95% coverage, 0.72x	98% coverage, 0.74x
AF points	9 (with 6 assist) AF points	51 AF points	9 dual-cross-type AF points, with 10 assist points
Video	No	No	No
External mic	No	No	No
Memory card	CF	CF (with UDMA)	CF (with UDMA), MS Duo
Power	Rechargeable Li-Ion BP-511A battery	Rechargeable Li-Ion EN-EL3e battery	Rechargeable Li-Ion NP-FM500H battery
Dimensions	152 x 113 x 75mm	147 x 123 x 77 mm	156.3 x 116.9 x 81.9mm
Weight	810g (body only)	995g (body only)	850g (body only)





© JIM BETH MARRIS

# Cameras at war

In the second of his two-part feature, **Ivor Matanle** looks at the importance of aerial photography in the First World War

Aircraft had advanced to a remarkable degree during the five years preceding the outbreak of war in 1914, perhaps more so than cameras. In aerial reconnaissance photography, Germany was the most advanced and adopted its first aerial camera, made by Goerz, in 1913.

France, though, was by far the aeronautical leader at the time, and the French army had incorporated cameras in aeroplanes even before the Great War began, in the form of squadrons of Blériot observation planes. The French army also developed procedures for getting prints into the hands of field commanders quickly.

In Britain, the reconnaissance pioneer FC Victor Laws (1887-1975) established the first photography unit at Farnborough, Hampshire, in 1913. He used a Farman aircraft

fitted with a Watson camera, which had a 6in lens and carried 12 5x4in plates, moved into place by pulling a lever. Laws served throughout the First World War and then the Second, and is credited as the 'Father of RAF Photography'. Unlike the French, who had taken photographic reconnaissance seriously, early British reconnaissance was developed on an enthusiast's basis, with very little official backing.

Yet despite this, in 1914 it became an everyday, if dangerous, routine for British and French aircrew to fly over and behind German battle lines photographing troop positions, the availability of reinforcements, the locations of artillery and the whereabouts of airfields. Pilots and observers on both sides did this under fire, from the ground and, increasingly as the war progressed, from enemy aircraft. Losses of

**Top left: A sergeant of the Royal Flying Corps (RFC) demonstrates a C-type aerial reconnaissance camera fixed to the fuselage of a BE2c aircraft, 1916**

**Above: An Aeroplane Graflex camera in action**

aircraft and crews were very high, but the importance of aerial photographic reconnaissance became clear, even as early as the late summer and autumn of 1914.

## The battle of Mons

The Battle of Mons began on 23 August 1914. The advancing British Expeditionary Force encountered the German army at the small Belgian industrial town of Mons, as the Germans drove forward towards France. British reconnaissance aircraft spotted that the German army was moving troops to surround the British, and brought back both eye-witness accounts and photos. Thus alerted, British commanders ordered an immediate retreat back to France, which was embarrassing, but saved the British Army.

A few days later, French aerial reconnaissance teams noted changes







The captured German battleship *Ostfriesland* is bombed by US Army Air Corps during tests on the effects of aerial bombing on warships

© INTERIM ARCHIVES/GETTY IMAGES

in German positions that exposed the German flanks to attack. The consequent Battle of the Marne effectively stopped the German advance and saved Paris.

By 1915, the successes of aerial reconnaissance prompted both sides to make advances in the development of armed fighter aircraft.

In collaboration with the French aircraft manufacturer Moraine, the French aviation pioneer Roland Garros developed a system of adding steel plates to the propeller of his plane that enabled him to fire a machine gun forwards through the propeller without damaging it. Early in April 1915, he successfully shot down two German aircraft using this system. Later that month, he crashed behind German lines and was taken prisoner, enabling German engineers to study his aircraft. This helped the Dutch aircraft designer Anthony

Fokker, who had been working on a more sophisticated system for synchronising a machine gun with a propeller for the German army, to design the Eindecker E-1 – a monoplane with a synchronised machine gun that was devastatingly effective against British and French reconnaissance aircraft during 1915.

### 'A'-type camera

In 1915, Lieutenant JTC Moore-Brabazon, who was in command of the RFC Photographic Unit, and his colleague Lieutenant Charles DM Campbell, designed the 'A'-type camera. This was the first practical aerial camera, and it was built by Thornton-Pickard. The camera had an 8½in lens and used 5x4in plates. It was sometimes mounted on a bracket on the side of the aircraft, and sometimes handheld over the side. Fixed semi-automatic







© IMAGETI IMAGES

cameras became a high priority and British purpose-fitted photo-reconnaissance aircraft were soon operational. The camera was usually fixed to the side of the fuselage of the aircraft or operated through a hole in the floor.

When the British reconnaissance aircraft pilots were supplied with Morse transmitters in early 1915, the inherent problem of how the aviator would convey his observations quickly enough to the commander was largely resolved.

By mid-1915, allied reconnaissance aircraft with fixed cameras were flying at a constant altitude, making it possible to produce photographic montages by piecing together successive pictures. Flying at a constant altitude also made the reconnaissance aircraft and their crews more susceptible to attack, but despite mounting losses the reconnaissance crews persevered.

Increasing awareness of the importance of accurate surveys of battle zones soon made aerial photographs essential. Only photographs were used for the compilation of the new 1:10,000 scale maps in mid-1915, in time for the Battle of Neuve Chapelle in northern France. Such were these advances that planning for the July 1916 Somme offensive was based on aerial photography maps, and both sides re-photographed the entire Front twice a day.

Unfortunately, when Britain and France most needed aerial pictures, on 29 and 30 June 1916, the two days

before the launch of the disastrous Somme offensive, the weather did not play ball. Reconnaissance crews could not fly or take photographs. The offensive began relying on commanders' assumptions, based on successes at Neuve Chapelle. These assumptions were wrong and the British artillery barrage hadn't destroyed German barbed wire and bunkers, while the tunnel-mine that exploded under the German trenches hadn't killed most of the German infantry in the area either. Had pictures been available, it would have revealed those assumptions were wrong and the offensive would have been delayed and many thousands of British soldiers would not have died.

During the Battle of the Somme (July-November 1916), RFC

**Above: Officers and SE 5a Scouts of No 1 Squadron, RAF at Clairmarais Aerodrome near Ypres, France**

squadrons took more than 19,000 aerial photographs of the German trenches, from which 430,000 prints were made. To cope with demand, the number of RFC photographic sections was greatly increased. Staff maintained camera equipment, loaded magazines with unexposed glass plates and, on return of an aircraft, processed the negatives and developed prints. In a speed test undertaken by No 10 Squadron in 1916, photographic prints could be delivered to HQ within 30mins of the start of processing, providing commanders with accurate information as the battle progressed.

However, this was not without cost. During the Somme campaign, the RFC lost 800 aircraft, with 252 crew killed.

AP

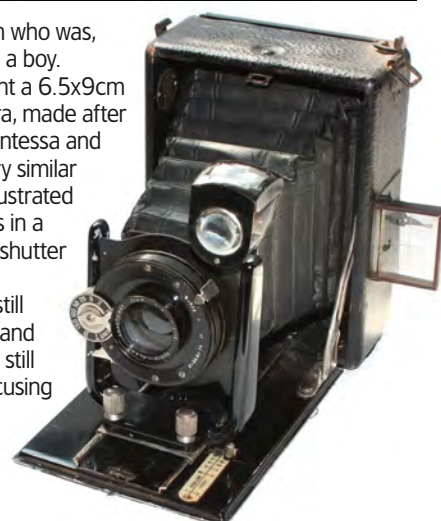
## PHOTOGRAPHY BY THE TROOPS

SOLDIERS continued to take photographs in the trenches. Pictures taken during the Battle of the Somme by 16-year-old Walter Kleinfeldt from Tübingen, who had joined the German army when he was only 15, were recently found by his grandson Volkmar.

Discovered in the basement of the family photographic business and taken with a Contessa camera, according to the family records, Walter's photographs are of remarkable quality, both creatively and technically. They offer an unparalleled record and interpretation of the horrors of war

as seen by a young man who was, in truth, little more than a boy.

In June 2014, I bought a 6.5x9cm Contessa-Nettel camera, made after the 1919 merger of Contessa and Nettel, but probably very similar to Walter's Contessa. Illustrated right, it has an f/6.8 lens in a seven-speed Universal shutter with speeds from 1sec-1/150sec. The shutter still works, the lens is clean and usable, and the camera still has its ground-glass focusing screen. If I can find a rollfilm back to fit it, I hope to use it one day.







# Ask the experts at london **camera** exchange

THE UK'S BIGGEST PHOTO SPECIALIST

## PART EXCHANGE WELCOME

Upgrading - we want your old camera & lenses! They may be worth more than you think! Quality equipment bought outright!



## SIGMA

Guaranteed UK stock with 3-year warranty on all products.  
Big selection available now in all LCE stores. Come in and ask our knowledgeable staff for a 'try before you buy' demonstration.

**SIGMA 3**  
3 YEAR UK WARRANTY  
For registration and conditions log on to  
[www.sigma-imaging-uk.com/warranty](http://www.sigma-imaging-uk.com/warranty)

### SIGMA 150-500MM F5-6.3 APO DG OS HSM



Incorporates three SLD glass elements, a rear focus system, HSM (Hyper Sonic Motor), and compatible for use with APO Tele Converters. SRP £999.99

CANON/NIKON FIT

**£649.99\***

\* AFTER CASHBACK. IN-STORE PRICE £699.99

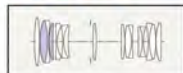
### SIGMA 105MM MACRO

F2.8 EX DG OS HSM

High performance, large aperture medium telephoto macro lens with OS (Optical Stabilizer). SRP £649.99

CANON/NIKON FIT

**£379.99**



### SIGMA 10-20MM

F3.5 EX DC HSM

Ultra wide-angle zoom lens with a large, constant aperture of F3.5, designed specifically for digital SLR cameras. SRP £649.99

CANON/NIKON FIT

**£399.99**



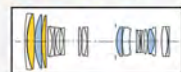
### SIGMA 70-200MM

F2.8 APO EX DG OS HSM

The OS function offers the use of shutter speeds approximately 4 stops slower than otherwise possible and allows for easy shooting for many types of photography. SRP £1539.99

CANON/NIKON FIT

**£799.99**

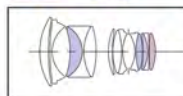


### SIGMA 50MM

F1.4 D HSM 'ART' Large aperture standard prime lens designed for high megapixel digital SLR cameras.

CANON/NIKON FIT

**£849.99**

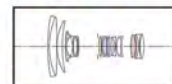


### SIGMA 24-105MM

F4 DG OS HSM 'ART' Designed for full frame DSLRs and gives wide to medium telephoto range with a constant f4 aperture.

CANON/NIKON FIT

**£679.99**



18-250MM F3.5-6.3 DC MACRO OS HSM ..... £589.99  
17-50MM F2.8 EX DC OS HSM ..... £309.99

**BATH**  
01225 462234

**BRISTOL** (BALDWIN ST)  
0117 929 1935

**BRISTOL** (BROADMEAD)  
0117 927 6185

**CHELTHAM**  
01242 519 851

**CHESTER**  
01244 326531

**CHESTERFIELD**  
01246 211891

**COLCHESTER**  
01206 573444

**DERBY**  
01332 348644

**EXETER**  
01392 279024

**FAREHAM**  
01329 236441

**GLOUCESTER**  
01452 304513

**GUILDFORD**  
01483 504040

**LEAMINGTON**  
01926 886166

**LINCOLN** (HIGH ST)  
01522 528577

**LINCOLN** (SILVER ST)  
01522 514131

**LONDON** (STRAND)  
0207 3790200

**MANCHESTER**  
0161 834 7500

**NORWICH**  
01603 612537

**NOTTINGHAM**  
0115 941 7486

**PLYMOUTH**  
01752 664894

**PORTSMOUTH**  
023 9283 9933

**READING**  
0118 9592149

**SALISBURY**  
01722 335436

**SOUTHAMPTON** (CIVIC CTR)  
023 8033 1720

**SOUTHAMPTON** (HIGH ST)  
023 8022 1597

**TAUNTON**  
01823 259955

**WINCHESTER**  
01962 866203

**WORCESTER**  
01905 22314

**OPENING TIMES:**  
Monday—Saturday

9am—5:30pm  
Selected stores open Sunday  
- please check for details.

**28 BRANCHES NATIONWIDE**

**UK MAIL ORDER** Next day delivery available from all LCE branches. Postage & Insurance £4.99 for most items. E. & O. E. Prices quoted include VAT @ 20%. Prices subject to change. Goods subject to availability.

SEARCH OUR USED EQUIPMENT AT:

**[www.LCEgroup.co.uk](http://www.LCEgroup.co.uk)**







## Canon EF-S 10-18mm f/4.5-5.6 IS STM

It's inexpensive, lightweight and ultra-wide, so is the new 10-18mm zoom a must-have lens for Canon APS-C camera owners? **Jon Devo** finds out

For many years – ten, to be precise – Canon has satisfied the ultra-wideangle needs of APS-C users with the classic EF-S 10-22mm f/3.5-4.5 USM lens. After seeing the popularity of this lens take off on cameras such as the EOS 300D, 350D, 20D and 30D, rival manufacturers such as Sigma and Tamron followed suit and offered arguably better alternatives to Canon, creating a fiercely debated series of lenses in the APS-C ultra-wide range.

With the Canon EF-S 10-18mm f/4.5-5.6 IS STM, APS-C camera owners have a cheaper alternative to the 10-22mm. There are already a number of superb lenses in this popular range, but this is a welcome addition from Canon and is garnering much attention from photographers who shoot landscapes and architectural images, in particular. Also, the inclusion of STM technology should pique the interest of any APS-C-format DSLR video makers, too.

### Features

Keen to reclaim ground in the hotly contested ultra-wideangle lens market, Canon's lightweight 10-18mm zoom comes with a number of attractive features. Let's begin with the inclusion of Stepping Motor Technology (STM), which Canon claims allows the lens to focus 'near

silently', and having used it myself during video shooting I can report that the focusing is, to all intents and purposes, inaudible. Not only that, the motors actuate swiftly, achieving almost

instantaneous autofocus. Manual-focus override is available, or you can toggle full manual focus on and off via the switch on the barrel.

With the 4-stop image stabilisation on the lens switched on, it was possible to shoot relatively sharp images handheld with shutter speeds as slow as 1/2sec, but I achieved my most consistent results shooting at around 1/6sec-1/20sec.

Aspherical and ultra-low dispersion lens elements do a good job of combating spherical and chromatic aberrations, while ghosting and light flares are suppressed by way of Canon's Super Spectra Coating.

### Build and handling

Targeting entry and enthusiast-level photographers, Canon has been conscious to keep the cost of this lens down, but by no means does it feel cheaply constructed. It owes its svelte 240g weight partly to its plastic mount and plastic barrel, but don't let that put you off. It's made from a tough plastic and, given the light weight of the lens, I don't imagine the force it would generate from being dropped would be enough to do significant damage.

The only physical drawback some may experience when using and operating this lens is the electronic manual focus – it's almost too smooth and lacks the tactile resistance that users of lenses with mechanical focusing mechanisms will be accustomed to. On the other hand, those who want to take advantage of its 0.22m close-focusing capability, or wish to shoot video and want a non-resistant focus, will greatly appreciate the super-smooth motorised manual focus on this lens. Landscape shooters will also appreciate that focusing takes place internally, so turning the focus ring will not affect any graduated ND filters or polarisers mounted on the lens.

Designed for APS-C-format Canon cameras, this lens is a perfect fit for models like the EOS 70D, feeling well balanced and adding very little weight for the user's left hand to hold when



Edge sharpness is good, but a little vignetting is visible at the 10mm end. However, it's not overly pronounced





At its widest aperture, the depth of field holds focus throughout the frame, so is ideal for photos of large groups

steadying the camera. Its light weight also means it avoids the top-heavy feeling one gets when using more cumbersome lenses on entry-level DSLRs such as the 100D, for example. I did find it a little tricky toggling the camera's AF/MF and image-stabilisation switches while looking through the lens, however, which meant I would occasionally have to take my eye from the viewfinder, but I trust their positioning will become more familiar with use.

### Image quality

For the majority of this test and for the images that accompany it, I used the 10-18mm lens on a Canon EOS 70D. Images captured with this lens have good contrast and a pleasing level of detail, backed up by our scientific testing that revealed that the lens remains relatively sharp from its centre to the corners of the frame, particularly between f/5 and f/11. I challenged the

performance of the lens in low-light situations where the 4-stop image stabilisation and lens sharpness could easily be exposed if they weren't up to the job, but under these conditions I still managed to capture usable images.

Occasionally, I noticed some lateral chromatic aberration towards the edges of the frame, showing up as colour fringing around areas of high contrast such as parallel light and dark lines. This was more visible at the 10mm end than at 18mm, but this is a common feature of many ultra-wide lenses, and it can be easily corrected using software such as DxOMark. Barrel distortion and vignetting are somewhat pronounced in the corners at 10mm, but some recent Canon DSLRs can compensate for this and make corrections inside the camera to reduce these optical effects. Alternatively, more precise adjustments can be made using computer software.

AP

## Our verdict

DESPITE its ultra-wideangle, I'd happily use the Canon 10-18mm f/4.5-5.6 as a walk-around lens with a mid-range prime such as the EF 50mm f/1.4 in my camera bag. At its widest aperture the depth of field avoids being shallow, keeping large groups in focus, but with this being an ultra-wide lens it's important to remember that people and features near the edges of the frame will be stretched slightly.

Taking its price and performance into account, this has got to be a must-have lens for any Canon APS-C camera owner who is interested in shooting landscape and cityscape images. At such a competitive price, it's hard to think of a reason not to include this in your lens collection if you're looking to expand.



### Data file

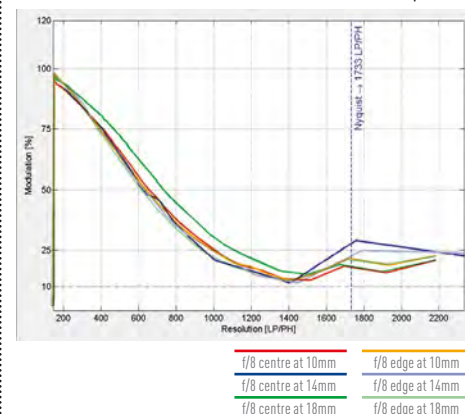
Price £299  
Filter diameter 67mm  
Lens elements 14  
Groups 11  
Diaphragm blades 7  
Aperture f/4.5-29  
Minimum focus 22cm  
Length 72mm  
Diameter 74.6mm  
Weight 240g  
Lens mount Canon

Amateur  
Photographer  
Testbench  
**GOLD**  
★★★★★

## Canon EF-S 10-18mm f/4.5-5.6 IS STM

### Resolution

Testing reveals a lens that's consistent in its imaging performance. It gives similar results from the centre to the edge of the frame across the full zoom range, although it's sharper in the centre at 18mm. It's also consistent across the aperture range, from wide open down to f/11, after which diffraction reduces sharpness.



### Shading

Shading is visible wide open at 10mm, illustrated by the graphic. This kind of sudden fall-off in the corners can be obvious in some pictures, but is easy enough to fix in post-processing if desired. It also reduces on stopping down or zooming in, so isn't a problem most of the time.

#### 10mm f/4



#### 18mm f/5.6



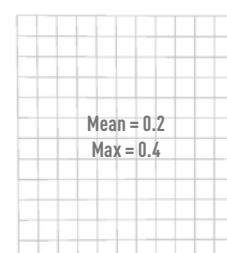
### Curvilinear distortion

Typically for this kind of lens, the 10-18mm zoom shows visible barrel distortion at wideangle, although it's not at all excessive. The relatively simple profile also makes it easy to fix. It reduces progressively on zooming in, and at 18mm there's barely any distortion at all.

#### 10mm



#### 18mm





2 YHU 3 URGXFW \_ UHH' HQYHU RQ RURYHU ' D 5 HXUQ/3 RQF \_3 DUW [ FKQJH\$YDQEQ \_8 VHGIWP VFRP HZ LK D P RQK Z DUDQW



**Canon**

# Price drop on selected cameras and lenses

**New  
Low  
Price**

Canon 6D body  
**6 DYH**  
Was £1379 Now £1299

## Wide Zoom Lenses

**6 DYH  
XS VR**



## Prime Lenses

**6 DYH  
XS VR**



## Telephoto Lenses

**6 DYH  
XS VR**



## PowerShot SX700

**6 DYH**  
Was £279  
Now £249

PowerShot SX600  
Save £20 Now £149



7R VHH P RUH IURP RXUSUFH GURS QWQFQXGLQJ  
: LGH =RRP \_7H0ISKRV =RRP \_3 UP H \_7H0ISKRV 3 UP H \_ ( [ VMQGHUV DQG 7LQDQD 6 KLUW  
9 LMVZ Z Z Z H FR XN SUFHGURS



# Technical Support

• EXPERT ADVICE • TIPS • TRICKS • HACKS •

Email your questions to: [apanswers@ipcmedia.com](mailto:apanswers@ipcmedia.com), via Twitter @AP\_Magazine and #AskAP, or Facebook. Or write to Technical Support, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU

## Ricoh upgrade

**Q** I own a Ricoh GX200 that I enjoy using. Its only negative point, as far as I am concerned, is noise in its higher sensitivity ranges, which seems to become evident at around ISO 400.

Since the introduction of the GX200 in 2008, Ricoh has overcome the problem of noise in its cameras to a large extent. One example is the GR Digital IV, introduced in 2011, which has greatly improved noise control. In view of the recent improvements made by Ricoh, are there any modifications that could be made to my camera to reduce noise by using components from this improved technology? I'd be satisfied if I could get up to ISO 800 with noise control equivalent to that achieved in the GR Digital IV.

I mention the GR Digital IV because it has the same size sensor as the GX200 – a 1/1.7in CCD (except the GR Digital IV has 10 million pixels and the GX200 has 12 million pixels). The GR Digital IV has GR Engine IV and the GX200 has Engine III. The GR Digital IV has an improved optical filter in front of the CCD, presumably improved on the one fitted in the GR Digital III.

Could any of the above components used in the GR Digital IV be fitted into my GX200 to reduce its noise? Has any upgrading of cameras ever been done like this before?

**Phil Bull**

**A** The answer, Phil, is that in theory yes, maybe, but in practice, no. While many components in cameras are off-the-shelf products bought from various manufacturers, a lot of care is taken to make sure they all work together. Think of it like putting a part in a computer. You



The Ricoh GR and GX200 look similar, but their parts aren't interchangeable

have to make sure that you have the right socket, that the part is compatible with the other components and that the software you are using can understand the new part, and if it doesn't then you need to find a way of making that part work.

You could try building a hybrid of the two cameras, and I'm sure internally they aren't too dissimilar, but I'd suggest that the chances of that camera actually working would be slim to none. Remember that all the components have tiny parts that require precision soldering.

Regarding the optical low-pass filter, this is generally bonded to the sensor itself and removing it will require heating it to soften the bond and then carefully prising it off. You would then have to carefully align a new one, all without damaging or marking the sensor or new filter.

What is interesting is that what you are describing is almost what Ricoh had in mind when it released the GXR system. With this, the basic camera body and screen were the same, and a camera module on the front could be removed and replaced with a combined sensor and lens unit.

The idea of a digital camera that has true interchangeable parts, such as a sensor, processor, memory buffer and even shutter, has often been talked about. I'm sure someone will make one eventually, but it would require a complete rethink of the way manufacturers currently produce and design cameras.

**Richard Sibley**

## Lens focal lengths

**Q** I have recently bought an Olympus Pen E-PL5 with two kit lenses, the 14–42mm and the 40–150mm, but I am confused about the focal lengths. In the old days a standard SLR lens was a 50mm. What is the equivalent in a four thirds compact system camera? Can it be calculated by multiplying the f-number by 4 and dividing by 3? Also, can you suggest any fixed-focus lenses for this camera? **David Shimmin**

## Photo Hacks

### Bottle Cap Support

A bottle cap, a nut, a bolt and a few washers are all you need to make a basic support

#### WHAT YOU NEED

1x 1/4in or M6 bolt and nut  
2x rubber washers  
1x plastic bottle

THE HUMBLE plastic bottle can be made into an emergency support for a small camera, by fitting a lid with a bolt that fits a tripod socket. Fill the bottle with water, put on the bottle cap screw and attach your camera. It takes up little room in your pocket or bag, so why not make a few and keep one in your camera bag? With the right attachments you could even use them to hold small lights for macro images.



#### How to make

Make a hole in the centre of a bottle cap about the same size as a 1/4in bolt (metric M6 is close enough). Put a rubber washer onto the bolt, then screw it up through the hole in the cap. The bolt shouldn't be too long, but if it is, an extra nut or washer should help. Once the bolt is through, tighten it to the cap with a nut, then put another rubber washer on top. This will allow you to screw the bottle cap to your camera, without directly pressing it against the nut. The rubber washer should help keep the camera tight on the support without causing damage.

Obviously how much weight can be supported will depend on the bottle's size, and how full it is.





# Power beyond its size



i40

## The new Nissin i40 mini flash.

Introducing Nissin's new pocket size flashgun, the i40. Weighing in at just 203g and measuring only 85mm high, this high specification flash is ideal for travelling.

Although compact, the i40 packs a real punch with a guide number of GN40 at ISO100. It boasts an auto zoom range of 24 – 105mm (16mm with built in diffuser) and supports up to 1/8000th second shutter speed. Other features include LED video light function, Wireless TTL and a bounce and swivel head - all wrapped up in a stylish design with easy to use intuitive controls.

The i40 is available in Canon, Nikon, Sony, Four Thirds and Fuji fit.

Visit [www.kenro.co.uk](http://www.kenro.co.uk) to find out more.



**Nissin**  
The art of light



Supplying the photographic industry for over 40 years

Kenro Ltd, Greenbridge Road, Swindon, SN3 3LH

t: 01793 615836 f: 01793 530108 e: [sales@kenro.co.uk](mailto:sales@kenro.co.uk)

> [www.kenro.co.uk](http://www.kenro.co.uk)  
 Follow us on Twitter  
 Like us on Facebook

40  
YEARS OF  
Kenro

Carmarthen  
Cameras   
know. depend. afford.

Camera  
& Optics  
Show

Halliwell Conference Centre  
Trinity College,  
Carmarthen, SA31 3EP  
Doors open 10am -5pm  
Refreshments available

**FREE  
ENTRY**


**SATURDAY  
6TH SEPTEMBER  
BACK BY  
POPULAR  
DEMAND!  
BIGGER  
& BETTER**



25+ top manufacturers exhibiting!

Free Landscape & Wildlife Seminars  
by **Nigel McCall** [Urban Landscape  
Photographer of the Year]!

Interactive Demonstration Areas!

Contact us 01267 222300 or 223355 for details  
[carmarthencameras.co.uk](http://carmarthencameras.co.uk) Also on Facebook 



## Technical Support

**A** Unfortunately, sensor sizes aren't very logically named, and with the four thirds size the 'crop factor' is, in fact, 2x. So, to get the 'equivalent' focal length of a lens you multiply by 2. Therefore, your 14-42mm lens is equivalent to 28-84mm and your 40-150mm behaves like an 80-300mm.

There are plenty of fixed lenses available for your camera, and the good news is that they tend to be both very small and light. You can use lenses made by Olympus and Panasonic, as well as third-party manufacturers. If you're looking for something similar to an old 50mm, for example, Olympus makes a 25mm f/1.4 for around £300, and Panasonic sells a Leica 25mm f/1.4 for £430, plus a very



The 2x crop factor of micro four thirds gives this Sigma 60mm f/2.8 DN lens a 120mm equivalent field of view

compact, slightly wider 20mm f/1.7 pancake lens for £290. For something slightly longer, Olympus makes a 45mm f/1.8 (90mm equivalent) for £220, which is a favourite

of mine. Wideangle options include the Olympus 12mm f/2 for around £550, and the tiny Panasonic 14mm f/2.5 pancake for about £270.

If your budget is more limited, Sigma makes three inexpensive prime lenses – a 19mm f/2.8, a 30mm f/2.8 and a 60mm f/2.8. These are equivalent to 38mm, 60mm and 120mm respectively, and sell for about £160 each (or even less if you shop around). All three have an excellent reputation for image quality, too.

**Andy Westlake**

### Sports lenses for Sony

**Q** I am hoping to photograph my niece at a local showjumping event and would like to know which



## BLAST FROM THE PAST

### Nikon D200

**Ian Burley** looks at a high-spec DX-format DSLR that was launched in 2005

**LAUNCHED** November 2005

**PRICE AT LAUNCH** £1,299 (body only)

**GUIDE PRICE TODAY** £270

IF YOU were a demanding amateur photographer in 2005 who could not justify buying a pro-spec Nikon D2X DSLR body, the D200 was aimed squarely at you. It sported a solid magnesium body and environmental seals, but you had to make do with a 10-million-pixel CCD sensor when Nikon was already investing in higher-resolution CMOS sensors for its pro models.

**What's good** Although not aimed at pros, the D200 feels like a pro body, especially with the optional battery grip. For its time, the D200 was blessed with an advanced metering system and much better AF than its cheaper siblings. Its 5fps continuous shooting also made it a candidate for action photography. The sensor may be a CCD, but it produces excellent colour. You get a top shutter speed of 1/8000sec.

**What's bad** If you want live view, you won't find it on the D200. Battery life isn't the best. Highest ISO speed is limited to 1600 or 3200 with boost mode on, and noise can be noticeable at 1600 and upwards. High ISO banding can be a problem. But above all, the D200 is big and heavy.



## IN THE BAG



**Landscape photographer Chris Herring, based in Norfolk, has had his work widely published and runs photography workshops.**  
[www.theuklandscape.com](http://www.theuklandscape.com)

### Canon 17-40mm lens

**1** My Canon 17-40mm has been in my kit bag for more than ten years now and I love the range this lens offers for my landscape work. This is the lens that stays on my camera 99% of the time.

### Lee ND grad kit

**2** I use both hard and soft Lee neutral density graduated filters, with the hard filters being used most of the time. The Lee filters are fantastic quality, and help balance the exposure between the brighter sky and darker land in-camera.



### Canon Remote Switch

**3** One item I am always using is a remote cable release, which allows me to minimise any camera shake and achieve a sharper image. It is also required for longer exposures when using 10-stop ND filters.

### Lee Big Stopper

**4** Ten-stop filters can bring out your creative side and allow you to look at potential shots in a different way. I have used a few from various manufacturers and find that the Lee is by far the easiest with which to correct any colour balance issues.

### Giottos Silk Road YTL8213

**5** The newest item of kit I am using is a carbon-fibre Giottos Silk Road YTL8213 tripod. I have been really impressed with how stable this tripod is and it also offers a maximum height of 194cm and a minimum height of just 15cm.

### Kit list

Canon EOS 5D Mark II, Canon 17-40mm f/4, Canon 70-200mm f/4, Canon 100mm f/2.8 Macro, Canon 50mm f/1.4, Canon 550EX flashgun, Canon Lightsphere II, Canon Remote Switch, Lee ND hard and soft grad filters, Lee Big Stopper, Lee Little Stopper, Heliopan 105mm circular polariser, Giottos Silk Road YTL8213 tripod, Gitzo G1227 Mark 2 tripod, Panosaurus panoramic tripod head, Lowepro Photo Trekker AW II



# Improve your photography



From this to this

- Study in your own time
- Receive detailed feedback from a professional tutor
- Students are assigned a personal tutor
- Split the monthly payment costs
- Half-price magazine subscriptions
- Subject-specific, bite-sized courses from only £75
- Dedicated student area and online forum



*'The quality of teaching and support that I received was not only motivating, but also extremely detailed and thorough. This enabled me to begin to find who I am as a photographer and without doubt my skills improved considerably'* Gill Golding



## FOUNDATION IN PHOTOGRAPHY

**COURSE FEES ONLY**  
**£299**



### COURSE LEVEL BEGINNER/INTERMEDIATE

- Winning composition
- Landscapes with impact
- Expert metering techniques
- Shooting striking portraits
- Mastering still life
- Depth of field control
- Controlling flash
- Shooting wildlife and nature
- Using colour
- Sports and action shots
- Choosing the right lens

For detailed course contents or to enrol call **0203 148 4326**  
or visit **WWW.SPI-PHOTOGRAPHY-COURSES.COM**

Please quote  
ref: SPI008



## Technical Support

lenses I should hire for use with my two Sony Alpha 77 cameras. I have considered fisheye lenses, wideangle lenses and telephoto lenses. Do you have any suggestions? **Steve 52**

**A** First, you want to find out how close you can get to the jumps. It's very unlikely you'll get permission to get close enough to use a fisheye or wideangle lens, and even if you

did, you wouldn't be allowed to stand next to a jump so you'd need to set the camera up beforehand and then control it remotely with a wireless trigger. Doing this also presents a high risk of damage to your kit – a wooden pole landing on your Alpha 77 doesn't bear thinking about.

The best and most impressive showjumping shots are taken from slightly in front of or slightly behind the jump, so the two lenses

we recommend you hire are the Sony 24-70mm f/2.8 ZA SSM Carl Zeiss and the Sony 70-200mm f/2.8 G SSM II. Both of these, one on each body, should cover all your eventualities and can be hired from around £28 each per day. **Mike Topham**



Sony's 70-200mm f/2.8 (above left) and 24-70mm f/2.8 zooms should cover most bases

## HOW IT WORKS

I am  
your

## PC flash connector

I HAVE nothing to do with computers and pre-dated that type of 'PC' by over 30 years. I'm a PC or Prontor/Compur external flash sync socket and, while I used to be standard on all but the simplest cameras, today only the best cameras feature me.

I was invented in the 1950s by two German leaf-shutter manufacturers, Gauthier and Deckel, as a way of connecting an external flash to the shutter in a standardised way so that the shutter could synchronise with the flash reliably. I'm a 3.5mm (1/8in) co-axial socket into which a complementary plug and lead link to a flash unit. I am even defined by the International Standards Organisation (ISO 519).

In the 1950s I was serving leaf-shutters, which had to be fully open before the flash could be triggered. Since then, the focal-plane shutter has come to



The simple PC flash socket has been in use for over half a century



dominate, but I work just as well with these. More than 60 years on, pro and semi-pro cameras continue to feature me so that I can be connected to studio flash systems as well as pro flash units on brackets. My survival over this long period is down to my sheer simplicity and low cost as well as ubiquity. However, as experienced studio photographers know, I can be a tad unreliable if the quality of the plug and lead I interface is poor or is worn out. Perhaps the biggest occupational hazard for me is that my owners seem to lose the small plastic covers that protect me. My days could be numbered as wireless-triggering of external electronic flash becomes much more widespread. But for the time being, I continue to provide a simple and inexpensive way of illuminating the scene in a timely fashion.

Amateur  
Photographer

Don't miss  
our new-look  
digital edition

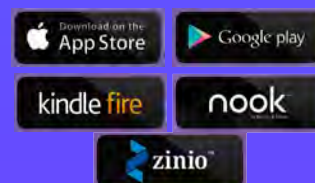


More great  
pictures  
More technique  
More opinion  
More inspiration

- Download online, enjoy offline
- Buy from the comfort of your own home
- Available the day the magazine goes on sale
- Missed an issue? Simply download a back copy

Try it today

[www.amateurphotographer.co.uk/digital-edition](http://www.amateurphotographer.co.uk/digital-edition)





# Marketplace

## Dealer and Classified Guide

7R DGYHUMLVH SOHDVH FD00

)D[

H PDLO MXOLD BODXUHQFH#LSFPHGLD FRP

,QGH[ WR DGYHUMLVHUV

Avenso ..... 13

Camarthen Cameras ..... 56

Camera Jungle ..... 66

Cameworld ..... 70-71

Camtech ..... 61, 78

Clifton Cameras ..... 9

Ffordes Photographic Ltd ..... 74-75

Grays of Westminster ..... 32-33, 78

Kenro Ltd ..... 56

LCE Group ..... 51

Manfrotto ..... 31

Mifsud Photographic ..... 77

Nicholas Camera Company ..... 76

Olympus ..... Cover: iv

Park Cameras Ltd..Cover: iii, 67-69

Premier Ink & Photographic .72-73

Sigma Imaging.....Cover ii

SRS Ltd.....60

The Classic Camera.....78

Wex Photographic.....54, 62-65

&0DVVLHG



**SRS Microsystems**

[www.srsmicrosystems.co.uk](http://www.srsmicrosystems.co.uk)

(Mail Order Hot Line 01923 226602)

90-92 THE PARADE, HIGH STREET, WATFORD, HERTS. WD17 1AW

**WANT TO UPGRADE?**  
We buy digital SLR lenses & cameras!  
Call us for a price today

We now have all our second hand equipment on our website

Independent Retailer of the Year winner at this year's Pixel Trade Awards

**PENTAX K-3**

Weather resistant body with 92 protection seals  
24 MP stabilised AA filter-less CMOS sensor  
Full HD recording with 60/30 fps frame rate  
Continuous shooting 8.3 fps up to 60 JPEG and 23 RAW  
SAFOX 11 AF module with 27 AF points (25 cross)  
86000 pixels RGB exposure meter  
Sensitivity up to 51200 ISO  
Dual SD card slot



FREE DA 35MM F2.4 AL LENS

**PENTAX**

**SIGMA**

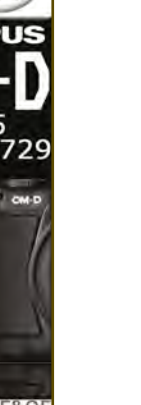
**OLYMPUS**

DA* 16-50mm F2.8 ED SDM £899	8-16/4.5-5.6 DC HSM £499	9-18mm F4-5.8 Lens £469
DA* 50-135mm F2.8 ED SDM £999	10-20/4.5-6.3 EX DC HSM £349	12mm F2 Lens £529
DA* 55mm F1.4 ED SDM £609	10-20/3.5 EX DC HSM £399	15mm F8 Body Cap Lens £59
DA* 60-250mm F4 ED SDM £1249	12-24/4.5-5.6 II DG HSM £599	17mm F1.8 Lens £369
DA* 200mm F2.8 ED SDM £879	17-50/2.8 EX DC OS HSM £309	12-50mm F3.5-6.3 Lens £279
DA* 300mm F4 ED SDM £999	17-70/2.8-4.5 DC OS 'C' £349	12-40mm F2.8 PRO Lens £899
HD DA 15mm F4 Limited £509	18-35/1.8 DC HSM 'A' £619	14-42mm F3.5-5.6 Lens £99
HD DA 20-40mm F2.8-4 DC WR £849	18-200/3.5-6.3 DC Macro OS HSM 'C' £269	25mm F1.8 Lens £369
HD DA 21mm F3.2 Limited £509	18-250/3.5-6.3 DC Macro OS HSM £319	40-150mm F4-5.6 MSC Lens £169
HD DA 35mm F2.8 Macro Limited £665	24-70/2.8 IF EX DG HSM £599	45mm F1.8 Lens £219
HD DA 40mm F2.8 Limited £379	24-105/4 DG OS HSM 'A' £699	60mm F2.8 Macro Lens £369
HD DA 70mm F2.4 Limited £509	30/1.4 DC HSM 'A' £379	75mm F1.8 Lens £699
HD DA 55-300mm F4-5.8 WR £399	35/1.4 DG HSM 'A' £619	75-300mm F4-6.7 II Lens £379
HD DA 560mm F5.6 AW £5450	50/1.4 EX DG HSM £329	
10-17mm F3.5-4.5 Fisheye £399	50/2.8 Macro EX DG £249	
12-24mm F4 Lens £739	50-150/2.8 APO EX DC OS HSM £729	
17-70mm F4 SDM £489	50-500/4.5-6.3 DG OS HSM £999	
18-270mm F3.5-6.3 SDM £449	70-200/2.8 EX DG OS HSM £799	
35mm F2.4 £149	70-300/4-5.6 DG Macro £99	
50mm F1.8 £119	70/2.8 EX DG Macro £349	
50mm F2.8 Macro £399	85/1.4 EX DG HSM £649	
50-200mm F4-5.6 DAL WR £149	105/2.8 EX Macro DG OS HSM £399	
55-300mm F4-5.8 £229	120-300/2.8 EX DG OS HSM 'S' £2599	
100mm F2.8 WR Macro £529	120-400/4.5-5.6 APO OS HSM £629	
FA 31mm F1.8 Limited £929	150/2.8 APO Macro DG OS HSM £689	
FA 35mm F2 £399	150-500/5.6-6.3 APO DG OS £699	
FA 43mm F1.9 Limited £599	180/2.8 APO Macro DG OS HSM £1199	
FA 50mm F1.8 £319	EF 610 DG Flash £99	
FA 77mm F1.8 Limited £829	EF 610 DG Super Flash £175	



10-24/3.5-4.5 AF-S DX £639	105/2.8G AF-S VR Macro £619
14-24/2.8 £1299	16-35/4G VR AF-S £829
16-85/3.5-5.6 VR AF-S DX £439	18-105/3.5-5.6G AF-S VR £175
18-140/3.5-5.6G AF-S VR £499	18-200/3.5-5.6 VR II AF-S DX £589
18-300/3.5-5.6 VR AF-S DX £679	18-55/3.5-5.6G AF-S VR £119
24-120/4G AF-S ED £1499	24-70/2.8G AF-S ED £1235
24-85/3.5-4.5G AF-S VR £429	24-120/4G AF-S VR IF £819
28-300/3.5-5.6G ED VR AF-S £641	28-300/3.5-5.6G ED VR AF-S £1399
35/1.4G AF-S £149	35/1.8G AF-S £115
40/2.8G Micro AF-S DX £279	50/1.4G AF-S £114
50/1.8 £159	50/1.8G AF-S £159
55-200/4.5-5.6G AF-S DX VR £179	55-300/4.5-5.6G ED VR AF-S DX £239
60/2.8 AF-S Micro £389	70-200/2.8G ED VR II AF-S £1575
70-300/4.5-5.6G AF-S VR £399	85/1.4G AF-S £1159
85/1.8G AF-S £379	85/3.5G ED VR AF-S DX Micro £375
SB 700 Flash £229	SB 910 Flash £339

<b>Panasonic GX7</b> From £689	<b>Panasonic G6</b> From £419	<b>Panasonic GH3</b> From £739
--------------------------------	-------------------------------	--------------------------------



From £1199

**OLYMPUS OM-D E-M5 FROM £729**

F&O



## Digital Photography

CANON EOS 10 MK IV WITH CHARGER AND BATTERY	MINT-£1,899.00
CANON EOS 50 MK I COMPLETE WITH ALL ACCESS.	MINT-£899.00
CANON EOS 700 BODY WITH CANON 18-135 IS STM KIT	MINT BOXED £999.00
CANON EOS 700 BODY COMPLETE WITH ALL ACCESS.	MINT BOXED £725.00
CANON EOS 300 BODY COMPLETE WITH ALL ACCESS.	MINT-BOXED £175.00
CANON EOS 400 BODY COMPLETE WITH ALL ACCESS.	MINT-BOXED £175.00
CANON EOS 3500 BODY COMPLETE WITH ALL ACCESS.	MINT-BOXED £95.00
CANON EOS 4000 COMPLETE 18-55 MKII + ACCS.	MINT-BOXED £189.00
CANON EOS 4000 COMPLETE WITH ACCESSORIES.	MINT-BOXED £145.00
CANON EOS 4000 + GRIP WITH N-CAD BATT + CHGR.	EXC++ £165.00
CANON EOS 10000 BODY WITH CANON 18-55 LENS.	MINT £175.00
CANON 65 DIGITAL CAMERA COMPLETE.	MINT CASD £65.00
CANON 420 EX SPEEDLITE WITH MANUAL.	MINT CASD £79.00
CANON 550 EX SPEEDLITE.	EXC++ BOXED £145.00
CANON 550 EX SPEEDLITE.	MINT BOXED £179.00
CANON 550 EX SPEEDLITE.	EXC++ £99.00
CANON 580 EX SPEEDLITE.	MINT-CASD £225.00
CANON 580 EX MKII SPEEDLITE.	MINT BOXED £275.00
SIGMA EM-140 DG E-FTTL MK II MACRO FLASH	MINT BOXED £399.00
CANON BG-E1 BATT GRIP FOR EOS 300D	MINT-BOXED £155.00
CANON BG-E2 GRIP FOR EOS 20D/30D/40D	MINT £49.00
CANON BG-E3 BATT GRIP FOR EOS 350D/400D	MINT-BOXED £39.00
FLU 18mm f1.4 IF 8 FLUJON LENS ONLY 4 WKS OLD.	MINT BOXED £595.00
FLU 18 - 55mm f2.8 IF 8 FLUJON LENS ONLY 4 WKS OLD.	MINT CASD £399.00
FLU X10 COMPLETE WITH CASE.	MINT BOXED £199.00
NIKON D3000 BODY WITH BATTERY AND CHARGER.	EXC++ £299.00
NIKON D3000 BODY COMPLETE WITH ACCESSORIES.	MINT BOXED £149.00
NIKON D90 BODY COMPLETE WITH ALL ACCESS.	MINT-BOXED £299.00
NIKON D80 BODY COMPLETE WITH ALL ACCESS.	MINT-£189.00
NIKON D80 BODY COMPLETE WITH ACCESS.	EXC++ £199.00
NIKON D70 WITH NIKON 18 - 70 AFS LENS COMPLETE.	MINT BOXED £225.00
NIKON D70 BODY WITH ACCESSORIES.	MINT-BOXED £115.00
NIKON D70 BODY WITH BATTERY AND CHARGER.	MINT-£165.00
NIKON J1 COMPLETE WITH 10 - 30 LENS + CHARGER.	MINT-£99.00
NIKON 10mm f2.8 NIKON 1 MOUNT WHITE LENS.	MINT £99.00
NIKON MB-D10 BATTERY GRIP FOR D300/300S/700	EXC++ BOXED £99.00
NIKON MB-D200 BATT GRIP FOR NIKON D200	MINT BOXED £59.00
NIKON MB-D80 BATT GRIP FOR NIKON D80/D90.	EXC++ £50.00
NIKON SB600 EX SPEEDLIGHT COMPLETE.	MINT-BOXED £599.00
NIKON SB600 SPEEDLIGHT.	MINT-£169.00
NIKON SB600 SPEEDLIGHT COMPLETE.	EXC++ BOXED £175.00
NIKON J1 CLOSE UP SPEEDLIGHT REMOTE KIT.	MINT BOXED £299.00
NIKON MH 19 MULTI-CHARGER FOR NIKON D700 etc.	MINT-BOXED £99.00
SIGMA 14 DG MACRO FLASH TTL FOR NIKON	MINT BOXED £199.00
SIGMA EF-530 DG ST ELECTRONIC FLASH R/N NIKON FIT	MINT BOXED £75.00
NIKON SC 29 TTL REMOTE CORD	MINT £39.00
OLYMPUS E-PL1 WITH 14-42 AND 40-150 LENSES.	EXC++ £125.00
OLYMPUS E-P1 12MP + 14-42 LENS AND LEATHER CASE	MINT BOXED £169.00
SIGMA 10-20mm f4.5 DC HSM OLYMPUS 4/3rds	MINT+HOOD £249.00
SIGMA 55 - 200mm f4.5 DC HSM OLYMPUS 4/3rds	MINT + HOOD £49.00
SIGMA 150mm f2.8 EX DG FOR OLYMPUS 4/3rds	MINT BOXED £399.00
OLYMPUS 55mm f2.8 MICRO ZUIKO DIGITAL ED 4/3rds	MINT CASD £365.00
OLYMPUS 12 - 60mm f2.8 SWD ZUIKO DIG ED 4/3rds	MINT CASD £445.00
OLYMPUS 14 - 45mm f3.5/5.6 ZUIKO DIGITAL 4/3rds LENS	MINT+HOOD £99.00
OLYMPUS 17.5 - 45mm f3.5/5.6 ZUIKO DIGITAL 4/3rds	MINT CASD £69.00
OLYMPUS 40 - 150mm f4.5 ZUIKO DIGITAL	MINT £99.00
OLYMPUS 70 - 300mm f4.5 ZUIKO DIGITAL ED 4/3rds	MINT £225.00
OLYMPUS E-20 TELECONVERTER FOR 4/3rds	MINT CASD £245.00
OLYMPUS EX - 25 EXTENSION TUBE 25mm	MINT CASD £95.00
OLYMPUS HL-D4 BATTERY GRIP FOR E2 BODY	MINT £99.00
OLYMPUS HL-D5 BATTERY GRIP FOR E20 BODY	MINT £39.00
OLYMPUS FL-14 FLASH UNIT	EXC++ BOXED £69.00
OLYMPUS FL-40 FOR OLYMPUS DIGITAL	MINT BOXED £59.00
OLYMPUS FL-50 FOR OLYMPUS DIGITAL	MINT CASD £99.00
PANASONIC GH3 BODY COM WITH ALL ACCESSORIES	MINT-BOXED £495.00
PANASONIC GF1 BODY COM WITH ACCESSORIES.	MINT BOXED £99.00
PANASONIC GF2 BODY COMPLETE WITH ALL ACCESS.	MINT BOXED £145.00
PANASONIC 14mm f2.5 LUMIX G PANCAKE MICRO 4/3rds	MINT £175.00
PANASONIC 45-200mm f4.5/5.6 LUMIX G VARIO MICRO 4/3rds	MINT BOXED £179.00
PANASONIC DM1-LVFI LENS VIEWFINDER FOR GF1	MINT BOXED £55.00
SONY NEX SR WITH 16.5 MM 16 - 50SS LENS KIT	MINT BOXED £299.00
SONY ALPHA 28 - 75mm f2.8 SAM LENS	MINT BOXED £249.00
SIGMA 18 - 200mm f3.5/6.3 DC SLD GLASS FOR SONY	MINT BOXED £125.00
SONY ALPHA HVL-F36AM FLASH GUN	MINT CASD £119.00

## Canon Autofocus, Digital Lenses, Canon FD

CANON EOS 1 BODY	EXC++ £115.00
CANON EOS 1 BODY	EXC++ £145.00
CANON EOS 3 BODY	MINT-£125.00
CANON EOS 3 BODY	EXC++ £99.00
CANON 16 - 35mm f2.8 USM "L" MKII AS NEW + CASE	MINT BOXED £985.00
CANON 17 - 40mm f4 USM "L" WITH FILTER	MINT BOXED £495.00
CANON 20 - 35mm f2.8 USM "L"	MINT-£499.00
CANON 70 - 200mm f2.8 USM "L" IS IMAGE STAB MK1	MINT BOXED £1,075.00
CANON 70 - 200mm f4 USM "L"	MINT BOXED £945.00
CANON 70 - 200mm f4 USM "L"	MINT BOXED £425.00
CANON 70 - 300mm f4.5 USM IMAGE STAB DO LENS	MINT BOXED £595.00
CANON 100 - 400mm f4.5/5.6 USM "L" IMAGE STAB	MINT CASD £965.00
CANON 135mm f2 USM "L" WITH 82mm FILTER	MINT CASD £945.00
CANON 200mm f2.8 USM "L" MK II WITH HOOD.	MINT £475.00
CANON 300mm f2.8 USM "L" MK II IMAGE STAB	MINT BOXED AS NEW £4,225.00
CANON 400mm f5.6 USM "L" WITH HOOD AND CASE	MINT BOXED £999.00
CANON 20mm f2.8 USM "L" COMPLETE WITH HOOD.	MINT £319.00
CANON 40mm f2.8 STM LENS	MINT BOXED £129.00
CANON 50mm f1.8 MARK I (VERY RARE NOW).	MINT £69.00
CANON 50mm f2.5 COMPACT MACRO	EXC++ £125.00
CANON 60mm f2.8 USM MACRO LATEST	MINT BOXED £279.00
CANON 85mm f1.8 USM LENS COMPLETE WITH HOOD	MINT BOXED £245.00
CANON 100mm f2.8 MACRO	EXC++ £199.00
CANON 15 - 85mm f3.5/5.6 EF-SS USM IS + CAN HOOD	MINT+HOOD £475.00
CANON 17 - 55mm f2.8 USM IMAGE STABILIZER	MINT-BOXED £475.00
CANON 17 - 85mm f4.5/5.6 IMAGE STABILIZER	MINT BOXED £175.00
CANON 18 - 55mm f3.5/5.6 MK II	MINT £59.00
CANON 18 - 55mm f3.5/5.6 MK I IMAGE STABILIZER	MINT BOXED £99.00
CANON 18 - 135mm f3.5/5.6 STM IMAGE STABILIZER	MINT BOXED £175.00
CANON 18 - 200mm f3.5/5.6 EF-SS IMAGE STABILIZER	MINT+HOOD £325.00
CANON 28 - 80mm f3.5/5.6 USM MK V.	MINT £69.00
CANON 28 - 90mm f4.5 USM	MINT £99.00
CANON 35 - 80mm f4.5/5.6 EF MKII	MINT £39.00
CANON 55 - 250mm f4.5/5.6 MKII IMAGE STABILIZER	MINT BOXED £159.00
CANON 55 - 250mm f4.5/5.6 STM IMAGE STABILIZER	MINT BOXED £199.00
CANON 70 - 300mm f4.5/5.6 USM IMAGE STABILIZER	MINT-£295.00
CANON 70 - 300mm f4.5/5.6 USM IMAGE STAB DO LENS	MINT BOXED £595.00
CANON 75 - 300mm f4.5/5.6 + HOOD	MINT £69.00
KENCO DG CANON FIT TUBE SET 112,20,36mm	MINT BOXED £99.00
CANON EF 1.4X EXTENDER MK1	MINT £179.00

CANON EF 2.0x EXTENDER MK I	MINT CASD £199.00
CANON EF 2.0x EXTENDER MK II	MINT BOXED £225.00
KENCO TELEPLUS PRO 300 DGX 2.0 TELECONVERTER	MINT BOXED £165.00
TELEPLUS M77 ELEMENT 2X TELECONVERTER	MINT-£99.00
QUATERY 2x TELECONVERTER FOR CANON A/F	MINT-£99.00
CANON 540 EZ FLASH + INST	MINT BOXED £99.00
CANON 540 EZ FLASH + INST	MINT-£99.00
CANON 540 EZ FLASH	MINT CASD £39.00
CANON RS-1000 REMOTE SWITCH	MINT BOXED £29.00
CANON ST-2 SPEEDLITE TRANSMITTER	MINT BOXED £125.00
CANON ANGLE FINDER B	MINT BOXED £79.00
CANON LC3 TRANSMITTER AND RECEIVER	MINT £115.00
CANON PB-E2 BOOSTER FOR CANON EOS1/1N/3 etc.	MINT-£75.00
SIGMA 45mm f2.8 EX DG HSM CIRCULAR FISHEYE	MINT CASD £475.00
SIGMA 10mm f2.8 EX DG FISHEYE HSM	MINT BOXED £345.00
SIGMA 14mm f2.8 ASPHERICAL CANON FIT	MINT BOXED £395.00
SIGMA 105mm f2.8 EX DG MACRO SUPER SHARP LENS	MINT BOXED £265.00
SIGMA 400mm f5.6 APO MACRO	MINT-£255.00
SIGMA 70 - 300mm f4.5/5.6 APO MACRO + HOOD	MINT-£59.00
SIGMA 70 - 300mm f4.5/5.6 APO MACRO DG + HOOD	MINT BOXED £95.00
SIGMA 150 - 500mm f5.6/6.3 DG HSM OPTICAL STABIL.	MINT BOXED £565.00
SIGMA 70 - 500mm f5.6/6.3 APO COMP WITH HOOD	MINT BOXED £299.00
TAMRON 90mm f2.8 SP DI MACRO FISHEYE	MINT BOXED £225.00
TAMRON 10 - 24mm f3.5/4.5 IF II LD AF ASPH. LENS	MINT BOXED £265.00
TAMRON 28 - 300mm f3.5/5.6 IF LD AF ASPH. VIB. CONTROL	MINT BOXED £375.00
TAMRON 55 - 200mm f4.5/5.6 LD MACRO DI II	MINT BOXED £65.00
TOKINA 10 - 17mm f3.5/4.5 ATX DX FISHEYE (LATEST)	MINT BOXED £195.00
TOKINA 12 - 24mm f4 IF DX ASPHERICAL AT-X PRO	MINT+HOOD £265.00

## Contax 'G' Compacts & SLR & Ricoh

CONTAX G2 BODY WITH STRAP & MANUAL	MINT-BOXED £465.00
CONTAX G1 BODY WITH STRAP	MINT-£175.00
CONTAX T1X TITANIUM COMPACT + LEATHER CASE	MINT CASD £345.00
CONTAX 21mm f2.8 BOKXON T* WITH FILTER & FINDER	MINT CASD £599.00
CONTAX 45mm f2 PLANAR + CONTACT HOOD FILTER, CAP	MINT BOXED £325.00
CONTAX 90mm f2.8 SONNAR "G" + HOOD	MINT BOXED £199.00
CONTAX TLA 140 FLASH FOR G1/G2	MINT CASD £65.00
CONTAX TLA 200 FLASH FOR G1/G2	MINT CASD £65.00
CONTAX GDI DATABASE FOR CONTAX T3	MINT-BOXED £69.00
CONTAX SA-2 FLASH ADAPTOR	MINT £55.00
CONTAX AX AUTOFOCUS BODY (RARE NOW)	MINT-£365.00
CONTAX FIT YASHICA 28mm f2.8 SUPER CONDITION	MINT £69.00
CONTAX 45mm f2.8 TESSAR T* PANCAKE LENS + HOOD	MINT £225.00
CONTAX 50mm f1.7 PLANAR AS	MINT £125.00
CONTAX 85mm f1.4 PLANAR MM	MINT £495.00
CONTAX 135mm f2.8 SONNAR T* MM	EXC++ BOXED £195.00
CONTAX TLA 280 FLASH	MINT-£95.00

## Leica 'M', 'R' & Screw & Binoculars

LEICA MB DIGITAL CHROME BODY COMPLETE	MINT-BOXED £1,295.00
LEICA MFL FLAG BODY RARE LIMITED EDITION UK FLAG	MINT-BOXED £1,495.00
LEICA MB TTL CHROME BODY WITH MANUAL & STRAP	MINT-£595.00
LEICA M-A-P BLACK BODY	EXC++ £495.00
LEICA M2 BODY COMPLETE WITH INST BODY	MINT-BOXED £995.00
LEICA Mda BODY SER NO 12659X3 CIRCA 1970	MINT-£99.00
LEICA Mda BODY SER NO 14111X3CIRCA 1975-76	EXC++ £299.00
LEICA IIIA BODY REALLY NICE CLEAN BODY WITH CASE	MINT-£295.00
LEICA CL BODY COMP WITH 40mm f2.8 SUMMICRON	MINT-£795.00
LEICA CL BODY	MINT-£495.00
LEICA M1A CLC WITH 40mm f2.8 ROKKOR	EXC++ £499.00
MINILITA CLC BODY COMPLETE WITH CASE	EXC++ £395.00
VOIGTLANDER 50mm f1.1 NIKON LEICA M MOUNT	MINT-BOXED £675.00
LEICA 35mm f3.5 SUMMARON M WITH LEICA FILTER	MINT-£395.00
LEICA 50mm f2.8 SUMMICRON CHROME SER NO 36301#	MINT+HOOD £995.00
LEICA 50mm f2.8 SUMMICRON BLACK SER NO 27564#	MINT+HOOD £775.00
LEICA 50mm f2.8 SUMMICRON BLACK No3382# + HOOD	EXC++ £875.00
LEICA 50mm f2.8 SUMMICRON COLLAPSIBLE	MINT-£399.00
LEICA 50mm f2.8 SUMMICRON CHROME M FIT	EXC++ £595.00
LEICA 50mm f2.8 CL / F SUMM + SPECS IN LEATHER CASE	MINT CASD £999.00
LEICA 50mm f2.8 CLC FOCUS SUMMICRON	MINT-£595.00
LEICA 50mm f2.5 SUMMARIT M II B LATEST	MINT BOXED £765.00
LEICA 90mm f2.8 SUMMICRON BLACK (BUILT IN HOOD)	MINT BOXED £875.00
LEICA 90mm f2.5 SUMMARIT M 6 BT LATEST + HOOD	MINT BOXED £875.00
LEICA M GRIP FOR M7/M6/M6TLT etc	MINT £49.00
LEICA 5cm f2.8 COLLAPSIBLE ELMAR SCREW	MINT-£299.00
LEICA 5cm f2.8 SUMMARIT SCREW	MINT-£299.00
LEICA 90mm f4 COLL ELMAR M MOUNT	EXC++ IN KEPPER £145.00
LEICA 90mm f4 ELMAR + HOOD	MINT-£395.00
LEICA 135mm f4.5 HEKTOR + HOOD M MOUNT	EXC++ £95.00
LEICA 135mm f4.5 HEKTOR IN KEPPER	EXC++ £199.00
LEICA 90mm f4 ELMAR BLACK SCREW	EXC++ £145.00
LEICA 135mm f4.5 HEKTOR + HOOD SCREW	EXC++ £99.00
LEICA SB001 FINDER FOR 50mm Lenses & CASE	MINT-CASD £125.00
LEICA SF20 FLASH FOR M7/M6/M6TLT etc	MINT BOXED £95.00
LEICA WINDER M4-2 FOR M4 etc	MINT-BOXED £145.00
LEICA RB BODY BLACK + STRAP AND INSTRUCTIONS	EXC++ BOXED £399.00
LEICA RS BODY BLACK	MINT-£299.00
LEICA RSLR SLR BODY CHROME	MINT-£299.00
LEICA 28 - 70mm f3.5/4.5 R VARIO ELMAR ROM LENS	MINT-BOXED £565.00
LEICA 180mm f4 ELMARIT R 3 CAM	EXC++ £345.00
LEICA MOTORWINDER AND STRAP FOR R6 etc	MINT BOXED £195.00
ZEISS 6 x 20 B MONOCULAR WITH CASE	MINT CASD £125.00
ZEISS 8 x 56 T* NIGHTOWL BINOCULARS	MINT-CASD £999.00

## Medium & Large Format

BRONICA RF645 COMPLETE WITH 65mm LENS	MINT BOXED £499.00
BRONICA 45mm f4.5 RF LENS FOR RF645 WITH FINDER	MINT BOXED £325.00
BRONICA ETRS1 COMPLETE WLF, 120 BACK, 75mm LENS	MINT-£245.00
BRONICA ETRS 4 + WLF, 75mm + 120 BACK + SPEED GRIP	EXC++ £195.00
BRONICA 40mm f4 ZENZANON FOR ETRS/ETRS1	MINT-£159.00
BRONICA 50mm f3.5 ZENZANON M	EXC++ £99.00
BRONICA 150mm f3.5 ZENZANON E MIC	MINT BOXED £99.00
BRONICA 150mm f3.5 ZENZANON E MIC	MINT £99.00
BRONICA 150mm f4 F E	EXC++ £95.00
BRONICA ETRS1 120 BACK	MINT-£295.00
BRONICA AE METERED PRISM	EXC-£75.00
BRONICA PLAIN PRISM FOR ETRS/ETRS1	MINT £75.00
BRONICA PLAIN PRISM FOR ETRS/ETRS1	EXC++ £59.00
BRONICA SPEEDGRIP FOR ETRS/ETRS1	MINT-£45.00
BRONICA MOTOR WINDER E	EXC++ £89.00
BRONICA 150mm f3.5 ZENZANON S	MINT-£165.00
BRONICA SOAI COMP WITH 80mm PS, WLF, 120 BACK	MINT £475.00
BRONICA SOAI + 80mm f2.8 S, PRISM FOR BACK, GRIP	EXC++ £395.00
BRONICA 150mm f3.5 PS LENS	MINT BOXED £165.00
BRONICA 65mm f4 ZENZANON PS FOR SO	MINT BOXED £145.00
BRONICA 110mm f4 PS ZENZANON MACRO FOR SO	MINT-CASD £365.00
BRONICA 150mm f4 PS ZENZANON FOR SO	MINT-CASD £145.00

BRONICA 200mm f4.5 PS LENS WITH HOOD	MINT BOXED £179.00
BRONICA PRISM METERED FOR SOA/SOAI	MINT-£99.00
BRONICA SOAI 120 MAGAZINE BACK	MINT £69.00
BRONICA SOAI/M POLAROID MAGAZINE BACK	MINT BOXED £69.00
BRONICA 135W BACK FOR SQ VERY RARE	EXC++ £165.00
BRONICA SPEED GRIP FOR SOA/SOAI	MINT-£59.00
FLU 645 WIDE S PROFESSIONAL WIDE 60	MINT-CASD £395.00
FLU 645 WIDE S IN PROFESSIONAL	MINT-BOXED £599.00
FLU 645 WIDE S IN PROFESSIONAL	MINT BOXED £575.00
FLU 645 WIDE S IN PROFESSIONAL	MINT BOXED £575.00
MAMIYA 6 WITH 50mm f4 & 150mm f4.5 + HOODS + FILT.	MINT-£1,499.00
MAMIYA 6 BODY WITH 50mm f4 "G" FOR 6 + HOOD, FILT.	MINT-£1,195.00
MAMIYA 150mm f4.5 "G" WITH HOOD	MINT £365.00
MAMIYA 43mm f4.5 WITH FINDER & HOOD FOR 77/II	MINT BOXED £399.00
MAMIYA 150mm f4.5 WITH HOOD FOR 77/II	MINT BOXED £335.00
MAMIYA 150mm f4.5 + HOOD FOR MAMIYA 77/II	MINT £425.00
MAMIYA 14mm f4.5 SEKOR Z W FOR RZ	MINT £199.00
MAMIYA 250mm f4.5 LENS FOR RZ	MINT-£195.00
MAMIYA 150mm f3.5 A/F FOR 645 A/F	MINT £299.00
MAMIYA 210mm f4 SEKOR C FOR 645	MINT CASD £115.00
MAMIYA 180mm f4.5 SEKOR FOR RB	MINT £169.00
MAMIYA 220 BACK FOR RZ 67	MINT-£395.00
PENTAX 6A/FN II A/F WITH PENTAX 45-85 ZOOM LENS	MINT-£565.00
PENTAX 6x7 BODY WITH 55mm f4 LENS (DENT TO PRISM)	EXC++ £645.00
PENTAX 55mm f3.5 TAKUMAR SMC FOR 6x7	MINT-£195.00
PENTAX 55mm f2.8 FOR PENTAX 645	MINT BOXED £199.00
PENTAX 200mm f4 FOR PENTAX 67 + FILTER AND HOOD	MINT-£199.00
ROLLEIFLEX SCHNEIDER 150mm f4.5 MAKRO FOR 8008	MINT-£2575.00
WISTA TYPE 145 MOUNT ROLL FILM HOLDER FOR 6x7	MINT-BOXED £145.00
YASHICAMAT 1245 COMPLETE WITH CASE	MINT-£199.00

## Hasselblad

HASSELBLAD 503CX BACK, WLF & 80mm CF & HOOD	MINT-£895.00
HASSELBLAD 503 Cxi BODY + WLF	MINT-£495.00
HASSELBLAD 90mm f4 FOR XPAN	MINT-IN KEPPER £275.00
HASSELBLAD 501E/M BODY + A12 BLACK BACK	EXC++ £299.00
HASSELBLAD 50mm f4 CF EYE DISTAGON + HOOD	MINT BOXED £69.00
HASSELBLAD 450A PRO FLASH COMPLETE	MINT BOXED UNUSED £145.00
HASSELBLAD A12 BACK	EXC++ £99.00
HASSELBLAD CW WINDER + REMOTE	MINT £299.00
HASSELBLAD PLAIN PRISM	EXC-£75.00
HASSELBLAD PM PRISM	MINT £199.00
HASSELBLAD 500CM/503 WLF BLACK	MINT £125.00
HASSELBLAD EXTENSION TUBE 16E F	MINT-£75.00

## Nikon Auto-Focus, Digital Lenses & Accessories

NIKON MB-40 BATT GRIP FOR F6.....	MINT BOXED £169.00
NIKON 105mm f2.8 "E" IF-ED AF DX FISHEYE LENS.....	MINT BOXED £390.00
NIKON 50mm 1:5.6 1/8 F.A.F.....	MINT £89.00
NIKON 85mm f1.4 F.A.F "D" WITH HOOD.....	MINT WHOLE £575.00
NIKON 105mm f2.8 IF DX DEFOCUS CONTROL LENS.....	MINT.....£599.00
NIKON 105mm 1:2.8 AF D MICRO NIKKOR.....	MINT+BOXED £375.00
NIKON 105mm f2.8 "E" IF AF-S VR.....	MINT CASED £520.00
NIKON 12 - 24mm H4 "E" IF-ED AF-S DX.....	MINT CASED £545.00
NIKON 12-35mm 1:5.6 IF-ED AF-S + HOOD.....	MINT+BOXED £555.00
NIKON 18 - 55mm 1:3.5/5.6 "E" DX AF-S VIBRATION RED.....	MINT BOXED \$990.00
NIKON 18 - 70mm 1:3.5/4.5 "E" IF-ED AF-S CASED.....	MINT+HOOD £125.00
NIKON 18 - 200mm 1:3.5/5.6 M4/3 "E" DX AF-S VR.....	
	MINT BOXED AS NEW £475.00
NIKON 24 - 85mm 1:3.5/4.5 "E" IF-ED AF-S.....	MINT BOXED £199.00
NIKON 35 - 70mm 1:3.5/4.5 A.F.....	MINT - £175.00
NIKON 35 - 85mm 1:4.5/5.6 A.F "D".....	MINT BOXED \$555.00
NIKON 35mm 1:5.6 1/8 F.A.F. WITH HOOD.....	MINT £120.00
NIKON 35 - 135mm 1:3.5/4.5 A.F. + MACRO.....	MINT.....£120.00
NIKON 70 - 300mm 1:3.5/5.6 "E".....	MINT.....£129.00
NIKON 70 - 300mm 1:4.5/5.6 "E" IF-ED AF-S VIB REDUC.....	MINT BOXED £225.00
NIKON 80 - 200mm 1:2.8 IF-ED AF-S D 2 TOUCH.....	MINT+BOXED \$950.00
NIKON 80 - 400mm 1:4.5/5.6 E ED VIBRATION RED.....	MINT BOXED £675.00
NIKON TC14E M4/3 1:4 TELECONVERTER.....	MINT BOXED £275.00
NIKON TC17E M4/3 1:1.7 TELECONVERTER.....	MINT BOXED £275.00
NIKON TC20E AF 1:2.0 TELECONVERTER.....	MINT BOXED £120.00
NIKON TC20E AF 1:2.8 TELECONVERTER.....	MINT+BOXED \$555.00
NIKON TC20E AF 1:4.5 TELECONVERTER.....	MINT.....£165.00
NIKON SR23 SPEEDLIGHT.....	MINT+BOXED £65.00
TAMRON 114 A.F "D" TELECONVERTER NIKON FIT.....	MINT.....£575.00
NIKON D420 ACTION FINDER FOR NIKON F4/5E.....	MINT £195.00
SIGMA 20mm f1.8 F2 AF ASPHERIC RF (LATEST).....	
SIGMA 24mm 1:2.8 AF AF + HOOD.....	MINT £490.00
SIGMA 50mm f2.8 MACRO EX AF "D".....	MINT BOXED £145.00
SIGMA 70mm f2.8 EX ASPHERIC (LATEST VERSION).....	MINT BOXED £120.00
SIGMA 150mm 1:2.8 EX ASPH HSM MACRO LENS.....	MINT CASED £425.00
SIGMA 500mm 1:4.5 EX DG HSM.....	EXC+AMT £729.00
SIGMA 15 - 35mm 1:3.5/5.6 IF DG ASPHERICAL & HSM.....	MINT BOXED £275.00
SIGMA 17 - 35mm 1:2.8/4 EX ASPHERICAL.....	EXC+BOXED £159.00
SIGMA 18 - 35mm 1:3.5/5.6 ASPHERICAL.....	MINT.....£175.00
SIGMA 28 - 200mm 1:3.5/5.6 WITH RUBBER HOOD.....	MINT.....£490.00
SIGMA 50 - 500mm 1:5.6/5.6 DG HSM OPTICAL STABILISER.....	MINT+BOXED £799.00
SIGMA 120 - 300mm f2.8 EX HSM CP WITH HOOD.....	EXC+CASED £395.00
SIGMA 150mm 1:2.8 EX ASPHERICAL.....	MINT CASED £425.00
SIGMA 150mm 1:5.6/5.6 DG HSM OPTICAL STABILISER.....	MINT+BOXED £575.00
TAMRON 17 - 50mm f2.8 RX IV II VC WITH HOOD.....	MINT BOXED £260.00
TAMRON 28 - 300mm 1:3.5/5.6 1/4 F2 AF ASPHERIC VC.....	MINT+HOOD £399.00





**wex**  
photographic  
warehouse express

Voted Best Online Retailer 2002-2013  
Best Specialist Retailer 2010-2013  
Good Service Award Winner 2008-2014

7+ ( : ( ; 3520,6( 2 YHU

3URGFW \_ ) UH' HXHU RQ

RURYHU\_

' D 5 HMLQV 3 RQ



**Nikon**  
1 V3  
14.2 megapixels  
15.0 fps  
15m waterproof

**Nikon 1: V3**  
From **£729**

**NEW** Nikon 1 V3 Body **£729**  
**NEW** Nikon 1 V3 + 10-30mm lens + EVF + Grip **£1049**



**Nikon**  
D3300  
24.2 megapixels  
5.0 fps  
1080p movie mode

**D3300 Body £394**

D3300 Body **£394.99**  
+ 18-55mm VR II **£414**



**Nikon**  
D5200  
24.1 megapixels  
5.0 fps  
1080p movie mode

**D5200 From £429**

D5200 Body **£429**  
D5200 + 18-55mm f3.5-5.6 G AF-S VR II **£485**



**Nikon**  
D5300  
24.2 megapixels  
5.0 fps  
1080p movie mode

**D5300 From £549**

D5300 Body **£549**  
D5300 + 18-55mm VR II **£599**  
D5300 + 18-140mm VR **£879**

Nikon 1 AW1 + 11-27.5mm  
Silver, White or Black **£599**  
V2 + 10-30mm Lens **£649**

D3200 Body **£279**  
D3200 + 18-55mm f3.5-5.6 VR II **£340**

★★★★★ **CUSTOMER PRODUCT REVIEWS** ★★★★★  
There are currently over 7000 product reviews on our site – visit us today to read what our customers think of the products we sell!



**Nikon**  
D7100  
24.1 megapixels  
6.0 fps  
1080p movie mode

**D7100 From £809**

D7100 Body **£809**  
D7100 + 18-105mm VR **£969**



**Nikon**  
D610  
24.3 megapixels  
6.0 fps  
1080p movie mode  
Full Frame CMOS Sensor

**D610 From £1399**

D610 Body **£1399**  
D610 + 24-85mm **£1849**



**Nikon**  
D810  
36.3 megapixels  
5.0 fps  
Full Frame CMOS Sensor

**D810 Body £2699**

D810 body **£2699**



**Nikon**  
D4s  
16.2 megapixels  
11.0 fps  
Full Frame CMOS Sensor

**D4s Body £5199**

D4s Body **£5199**

CUSTOMER REVIEW: D7100 Body  
★★★★★ D7100 good lightweight camera  
Sammydo - Ulster

For 2-year warranty on any camera and lens kit simply register your new Nikon within 30 days of purchase. Offer applies to UK & Republic of Ireland stock only.  
Call 0800 597 8472 or visit [www.nikon.co.uk/register](http://www.nikon.co.uk/register)

**SONY**

A7s Black

12.2 megapixels  
5.0 fps  
4K Video

**A7s**  
Body **£2099**

**NEW** A7s Body **£2099**  
A7R Body **£1589**  
A7 Body **£1159**  
A7 + 28-70mm **£1299**  
RECOMMENDED LENSES:  
Sony FE 55mm F1.8 ZA Carl Zeiss Sonnar T\* **£849**  
Sony FE 35mm F2.8 ZA Carl Zeiss Sonnar T\* **£699**

A6000  
Black or Silver

16.1 megapixels  
10.0 fps

**A6000**  
Body **£549**

**NEW** A6000 Body **£549**  
**NEW** A6000 + 16-50mm PZ **£649**  
A5000 + 16-50mm PZ  
Black or White **£329**

A77 II

24.3 megapixels  
12.0 fps  
1080p movie mode

**A77 II**  
Body **£999**

**NEW** A77 II + 16-50mm **£1549**  
A99 Body **£1799**  
A58 + 18-55mm **£339**  
A58 + 18-55mm + 55-200mm **£509**  
RECOMMENDED LENSES:  
Sony 50mm f1.4 **£299**  
Sony 16-50mm f2.8 DT SSM **£479**

**Panasonic**

GH4

16.05 megapixels  
12.0 fps  
4K Video

**GH4**  
from **£1299**

**NEW** GH4 Body **£1299**  
+ 14-140mm f3.5-5.6 **£1749**  
GH3 body **£749**  
RECOMMENDED LENSES:  
12-35mm f2.8 Vario Power OIS **£829**  
**NEW** 14-140mm f3.5-5.6 OIS **£495**

GX7 Black or Silver

16.0 megapixels  
5.0 fps  
1080p movie mode

**GX7**  
Body **£529**

GX7 Body **£529**  
GX7 + 14-42mm **£599**  
GX7 + 20mm lens **£699**  
GM1 + 12-32mm lens  
Available in Black, Tan & Silver **£549**  
GM1 + 15mm lens  
Black **£899**

**OLYMPUS**

OM-D E-M10  
Black & Silver

16.1 megapixels  
8.0 fps  
1080p movie mode

**OM-D E-M10**  
From **£499**

OM-D E-M10 Body **£499**  
OM-D E-M10 + 14-42mm Electronic Zoom **£659**

OM-D E-M1 Body **£1149**  
OM-D E-M1 + 12-50mm **£1479**  
OM-D E-M1 + 12-40mm **£1799**  
OM-D E-M5 Body **£589**  
OM-D E-M5 + 12-50mm **£749**

E-P5 Silver, Black or White

16.1 megapixels  
9.0 fps

**E-P5**  
Body **£599**

E-P5 + 14-42mm **£699**  
E-P5 + 17mm + VF-4 Electronic Viewfinder **£1049**  
E-PL5 + 14-42mm **£319**  
**NEW** E-PL6 + 14-42mm EZ **£429**  
RECOMMENDED LENSES:  
Olympus 12mm f2.0 ED **£899**  
Olympus 17mm f1.8 **£369**

**PENTAX**

K-3

24.0 megapixels  
8.3 fps  
1080p movie mode

**K-3**  
From **£879**

K-3 Body **£888**  
K-3 + 18-135mm **£1139**  
**NEW** K-3 Limited edition with Battery grip **£1099**  
K-5 II + 18-55mm WR **£649**  
K-5 II + 18-135mm WR **£899**  
K-5 IIs Body **£698**  
K-50 **£349**  
K-500 **£359**

**FUJIFILM**

X-E2

16.3 megapixels  
7.0 fps

**X-E2**  
From **£569**

X-E2 Body **£569**  
X-E2 + 18-55mm **£919**  
RECOMMENDED X-MOUNT LENSES:  
Fujinon 35mm f1.4 R **£409**  
Fujinon 60mm f2.4 R **£435**  
Fujinon 18-55mm f2.8-4.0 OIS **£499**  
**Fuji Cashback\* ends 30.09.14**

X-T1

16.3 megapixels  
8.0 fps  
1080p movie mode

**X-T1**  
From **£988**

X-T1 Body **£999**  
X-T1 + 18-55mm **£1349**  
**X-Pro1 Body £649 Inc £100 Cash back\*** Price you pay today **£749**  
X-E1 Body **£279**  
X-E1 + 18-55mm **£599**  
X-A1 + 16-50mm Red **£359**



# 01603 208761

## Call us Mon-Fri 8am-7pm

### Visit [www.wexphotographic.com](http://www.wexphotographic.com)

Visit our 1 RUZ LFK 6 KRZ URRP 2 RSHQIU RP DP ' DLO

Drayton High Road, (opposite ASDA) Norwich. NR6 5DP.

7+( : ( ; 3520 ,6( 3 DUW [ FKDJH \$ YLWDEO \_8 VHGLMP VFRPH Z LWK D P RQM Z DUJQW

### Canon

#### Capture the moment at 7 frames per second

The new EOS 70D with Wi-Fi capability incorporates the new Dual Pixel CMOS AF technology enabling fast and smooth AF tracking whilst shooting movies or stills in Live View mode.

<b>EOS 70D</b> 20.2 megapixels 7.0 fps 1080p movie mode	<b>70D Body</b> £849
	<b>70D + 18-55mm f3.5-5.6 IS STM</b> £959
	<b>70D + 18-135mm f3.5-5.6 IS STM</b> £1139

**70D** From **£849**

<b>Canon EOS 100D</b> 18.0 megapixels 4.0 fps 1080p movie mode	<b>Canon 700D</b> 18.0 megapixels 5.0 fps 1080p movie mode
<b>100D</b> From <b>£375</b>	<b>700D</b> From <b>£479</b>
<b>100D Body</b> £375	<b>700D Body</b> £479
<b>100D + 18-55mm f3.5-5.6</b> £475	<b>700D + 18-55mm IS STM</b> £549
<b>100D + 18-55mm f3.5-5.6 IS STM + 40mm f2.8 STM</b> £609	<b>700D + 18-135mm IS STM + 40mm STM</b> £729
	<b>700D + 18-135mm IS STM + 40mm STM</b> £869

### Canon EOS 1Dx

18.1 megapixels  
12.0 fps  
Full Frame CMOS sensor

**1Dx Body** **£4845**

**CUSTOMER REVIEW: EOS 1Dx Digital SLR Camera Body**  
★★★★★  
‘...honestly say that I have never been so excited about my equipment’  
Snapfish - Oxford

**CUSTOMER REVIEW: EOS 1Dx Digital SLR Camera Body**  
★★★★★  
‘...bought this as an upgrade to the 5D Mk 2 and have never looked back’  
Dave - Cornwall

**CUSTOMER REVIEW: EOS 1Dx Digital SLR Camera Body**  
★★★★★  
‘...The full frame sensor is superb’  
Sandan Cath - Luton

### Canon EOS 7D

18.0 megapixels  
8.0 fps  
1080p movie mode

**7D Body** **£899**

**7D + 18-135mm f3.5-5.6 IS** **£1149**

**7D + 15-85mm f3.5-5.6 IS USM** **£1399**

### Canon EOS 6D

20.2 megapixels  
4.5 fps  
1080p movie mode  
Full Frame CMOS sensor

**6D Body** From **£1299**

**6D + 24-105mm f4.0 L IS USM** **£1799**

### Canon 5D Mark III

22.3 megapixels  
6.0 fps  
1080p movie mode  
Full Frame CMOS sensor

**5D Mk III Body** **£2299**

**5D Mk III + 24-105mm f4.0L IS USM** **£2899**

**5D Mk III + 24-70mm f2.8 II** **£3799**

★★★★★ **CUSTOMER PRODUCT REVIEWS** ★★★★★

There are currently over 7000 product reviews on our site – visit us today to read what our customers think of the products we sell!

### Tripods

<b>Manfrotto</b> Imagine More	<b>GIOTTO</b>
<b>MT190XPRO3</b> • 178cm Max Height • 160cm Max Height • 9cm Min Height	<b>Silk Road YTL8353</b> • 171cm Max Height • 19cm Min Height <b>SILK ROAD - 3D Column:</b> YTL9353 Aluminium .....£99 YTL9383 Aluminium .....£109 YTL8353 Carbon Fibre .....£183 YTL8354 Carbon Fibre .....£129 YTL8383 Carbon Fibre .....£199 YTL8384 Carbon Fibre .....£219
<b>MT190XPRO3</b> .....£149 <b>MT190XPRO4</b> .....£169 <b>MT190XPRO3 Carbon Fibre</b> .....£299 <b>MT190XPRO4 Carbon Fibre</b> .....£299 <b>MT190XPRO3 + 496RC2 Ball Head</b> .....£179 <b>MT190XPRO4 + 496RC2 Ball Head</b> .....£219	

### WEX PHOTOGRAPHER OF THE YEAR 2014

Have you got what it takes to be our Photographer of the Year?

The H O R G D V photo competition is changing Enter each week for a chance to be awarded the title of 'Wex Photographer of the Year 2014' and of Wex vouchers.

\*T&Cs apply, see website for details. Open to UK resident Twitter users aged 16 or over.

EW0 : 3<

### Flashguns & Lighting Accessories

<b>Canon Speedlites:</b> 430EX II £209 600EX-RT £465	<b>Macrolites:</b> MR-14EX £469 MT-24EX £749	<b>Nikon Speedlights:</b> SB700 £229 SB910 £339 R1 Close-Up £415 R1C1 £559	<b>Kits:</b> HVL-F43M £275 HVL-F60AM £459	<b>SONY Flashguns:</b> FL-300R £134.99 FL-600R £299	<b>OLYMPUS Flashguns:</b> AF 540FGZ £349 AF 360FGZ £225
<b>Flashguns:</b> 24 AF-1 £49.99 44 AF-1 £139.99 52 AF-1 £199.99 58 AF-2 £249	<b>Macro flash:</b> 15 MS-1 £295.99	<b>SIGMA Flashguns:</b> EF 610 DG ST £109.99 EF 610 DG Super £159.99	<b>Nissin Flashguns:</b> MG8000 £349 Di622 II .....£114.99 Di700 .....£159 Di866 Mark II .....£199	<b>SUNPAK Flashguns:</b> P242X £99 PF30X .....£74.99 16R Pro .....£337.99	<b>SEKONIC</b> Sekonic L-308s £149 Pro 478DR £324.99 DigiPro F £159.99
<b>PocketWizard</b> MiniTT1 £149 FlexTT5 £149	<b>Plus III Set</b> £229 <b>PlusX Set</b> £139.99	<b>Sand Bag</b> £9.99 <b>3m Background Support</b> £99 <b>Light Stands</b> From £10.99	<b>Softlite Reflector Kits</b> Inc Honeycomb & Diffuser: 42cm £49 55cm £69 70cm £129	<b>Rogue</b> FlashBender From £23.99	<b>INTERFIT</b> Folding Softbox From £54.99 Reflector Bracket £24.99
<b>Westcott</b> Micro Apollo £25.99 Collapsible Umbrella Flash Kit £65	<b>Lastolite</b> Ezybox Softbox £44.99 Ezybox Hotshoe From £89.99 EzyBalance Grey £19.99	<b>Background Support</b> £124.99 <b>TriFlip Kits</b> From £69.99 <b>Urban Collapsible</b> £165	<b>Reflectors:</b> 30cm £12.5 50cm £22.99 75cm £34.99 95cm £59 120cm £74.99	<b>Off Camera flash Cord</b> From £30.99 <b>Tilthead</b> £17.99	

**Terms and Conditions** All prices incl. VAT at 20%. Prices correct at time of going to press. FREE Delivery\*\* available on orders over £150 (based on a 4-day delivery service). For orders under £150 the charge is £2.99\*\* (based on a 4-day delivery service). For Next Working Day Delivery our charges are £4.99\*\*. Saturday deliveries are charged at a rate of £7.50\*\*. \*\*Deliveries of very heavy items, or to some European countries, N.I., remote areas of Scotland & Ch. Isles may be subject to extra charges. E. & O.E. Prices subject to change. Goods subject to availability. Live Chat operates between 8am-7pm Mon-Fri and may not be available during peak periods. \*Subject to goods being returned as new and in the original packaging. Where returns are accepted in other instances, they may be subject to a restocking charge. \*\*Applies to products sold in full working condition. Not applicable to items specifically described as "IN" or incomplete (ie. being sold for spares only).

Wex Photographic is a trading name of Warehouse Express Limited. ©Warehouse Express 2014.

\*CASHBACKS are redeemed via product registration with the manufacturer. Please refer to our website for details.

Showroom: Drayton High Road, (opposite ASDA) Norwich. NR6 5DP.

Mon & Wed-Sat 10am-6pm, Tues 10am-5pm, Sun 10am-4pm





**wex**  
photographic  
warehouse express

**Voted Best Online Retailer 2002-2013**  
**Best Specialist Retailer 2010-2013**  
**Good Service Award Winner 2008-2014**

7+ ( : ( ; 3520,6( 2 YHU

3URGFW \_ )UH' H0HU RQ

RURYHU\_ ' D 5 HMLQV 3 R0A

#### DSLR Lenses

##### CANON LENSES

EF 20mm f2.8 USM	£409
EF 24mm f2.8 IS USM	£458
EF 28mm f1.8 USM	£379
EF 35mm f2.0	£208
EF 35mm f2.8 IS USM	£469
EF 40mm f2.8 STM	£159
TS-E 45mm f2.8	£1129
EF 50mm f1.8 II Lens	£89
EF 50mm f2.5 Macro Lens	£234.95
EF-S 60mm f2.8 USM Macro	£365
MP-E 65mm f2.8 1-5x Macro	£853
TS-E 90mm f2.8	£1124
EF 100mm f2.8 USM Macro	£385
EF-S 15-85mm f3.5-5.6 IS USM	£579
EF 16-35mm f2.8 II USM II	£1198
EF-S 17-85mm f4.0-5.6 IS USM	£356
EF-S 18-55mm f3.5-5.6 IS STM Lens	£188
EF-S 18-135mm f3.5-5.6 IS STM	£359
EF-S 18-200mm f3.5-5.6 IS	£410
EF 24-105mm f4.0 L IS USM	£813
EF 28-135mm f3.5-5.6 L IS USM	£359
EF-S 55-250mm f4.5-5.6 IS STM	£284
EF 70-200mm f4.0 L IS USM	£495
EF 70-300mm f4.0-5.6 IS USM	£389

##### NIKON LENSES

10.5mm f2.8 G IF-ED AF DX Fisheye	£549
-----------------------------------	------

14mm f2.8 D AF ED Lens	£1239
24mm f1.4 G AF-S ED	£1465
24mm f2.8 D AF Lens	£369
24mm f3.5 D ED PC-E	£1465
NEW! 28mm f1.8 G AF-S	£495
35mm f1.4 G AF-S Nikkor	£1295
35mm f1.8 G AF-S DX	£148
NEW! 35mm f1.8 G ED AF-S Nikkor	£465
35mm f2.8 D AF Nikkor	£255
40mm f2.8 G AF-S DX Micro	£185
50mm f1.4 G AF-S	£279
50mm f1.8 D AF Lens	£109
50mm f1.8 G AF-S Lens.5-5.6 G ED VR	£149
50mm f2.8 G AF-S ED Micro	£404
60mm f2.8 D AF Micro Nikkor Lens	£368
NEW! 58mm f1.4 G AF-S Lens	£1599
85mm f1.4 G AF-S	£1177
85mm f1.8 D AF	£299
85mm f1.8 G AF-S	£375
105mm f2.8 D AF DC Lens	£805
105mm f2.8 G AF-S VR IF ED Micro	£629
135mm f2.0 D AF DC	£1029
180mm f2.8 D AF IF-ED	£695
200mm f4.0 AF Micro	£1179
300mm f4.0 D AF-S IF ED	£1029
10-24mm f3.5-4.5 G AF-S DX	£639
12-24mm f4 G AF-S IF-ED DX	£839
14-24mm f2.8 G ED AF-S	£1315
16-85mm f3.5-5.6 G ED AF-S DX VR	£438
17-55mm f2.8 G ED DX AF-S IF	£1049

18-35mm f3.5-4.5G AF-S ED Nikkor	£519
NEW! 18-55mm f3.5-5.6 G F-S DX NIKKOR VR II	£229
18-105mm AF-S DX Nikkor f3.5-5.6 G ED VR	£204
18-140mm f3.5-5.6 G ED AF-S DX VR	£459
18-200mm f3.5-5.6 G ED AF-S DX VR II	£584
18-300mm f3.5-5.6 G ED AF-S VR	£679
24-70mm f2.8 G ED AF-S	£1245
24-85mm f2.8-4.0 D AF	£549
24-120mm f4 G AF-S ED VR	£810
28-300mm f3.5-5.6 G ED AF-S VR	£659
55-200mm f4.5-6.3 G AF-S DX VR IF-ED	£241
55-300mm f4.5-5.6 G AF-S DX VR	£279
70-200mm f4 G ED VR	£949
70-200mm f2.8G ED AF-S VR II	£1605
70-300mm f4.5-5.6 G ED AF-S IF VR	£439

##### SIGMA LENSES - with 3 Year Warranty

30mm f1.4 DC HSM	£369
35mm f1.4 DG HSM	£669
50mm f2.8 EX DG Macro	£269
50mm f1.4 EX DG HSM	£329
70mm f2.8 EX DG Macro	£365
85mm f1.4 EX DG HSM	£659
105mm f2.8 APO EX DG OS HSM Macro	£379
150mm f2.8 EX DG OS HSM Macro	£699
8-16mm f4.5-5.6 DC HSM	£549
10-20mm f4.0-5.6 EX DC HSM	£349
10-20mm f3.5 EX DC HSM	£399
12-24mm f4.5-5.6 EX DG HSM II	£599

17-70mm f2.8-4.0 DC OS HSM	£329
18-200mm f3.5-6.3 DC OS HSM II	£239
18-250mm f3.5-6.3 DC OS HSM	£306
18-250mm f3.5-6.3 DC Macro OS HSM	£299
24-70mm f2.8 IF EX DG HSM	£599
50-150mm f2.8 EX DC APO OS HSM	£739
50-200mm f4.0-5.6 DC OS HSM	£119
50-500mm f4.5-6.3 DG OS HSM	£999
70-200mm f2.8 EX DG OS HSM	£799
70-300mm f4.0-5.6 APO Macro Super DG From	£150
70-300mm f4.0-5.6 DG OS	£275
120-300mm f2.8 OS	£2799
120-400mm f4.5-5.6 DG OS HSM	From £639
150-500mm f5.0-6.3 DG OS HSM	£729
EX DG APO Tele Converters	From £199

##### TAMRON LENSES - with 5 Year Warranty

90mm f2.8-4.0 VC USD Macro	£399
90mm f2.8 SP Di Macro	£369
180mm f3.5 Di SP AF Macro	£698
10-24mm f3.5-4.5 Di II LD SP AF ASP IF	£359
17-50mm f2.8 XR Di II VC	£349
18-200mm f3.5-6.3 AF XR Di II	£132
18-270mm f3.5-6.3 Di II VC PZD	£329
24-70mm f2.8 Di VC USD SP	£799
28-75mm f2.8 XR Di	£359
70-200mm f2.8 Di VC USD	£1099
70-300mm f4.5-5.6 SP Di VC USD	£289

#### Canon Lenses Price Drop



WAS	NOW
EF 50mm f1.4 USM	£285 .. £279
EF 600mm f4 L IS II USM	£9999 .. £8899
EF 70-200mm f2.8 L IS II USM	£1949 .. £1699

WAS	NOW
EF 70-200mm f4 L IS USM	£964 .. £959
EF 70-300mm f4.5-5.6 L IS USM	£1209 .. £1069
EF 800mm f5.6 L IS USM	£10095 .. £9999
EF 8-15mm f4.0 L USM Fisheye	£1089 .. £999
EF 85mm f1.2 L II USM	£1750 .. £1549
EF 85mm f1.8 USM	£295 .. £289
EF-S 10-22mm f3.5-4.5 USM	£475 .. £449
EF-S 17-55mm f2.8 IS USM	£639 .. £619
TS-E 17mm f4L	£475 .. £449
TS-E 24mm f3.5L II	£1599 .. £1479
EF 1.4x III Extender	£409 .. £329

WAS	NOW
EF 2x III Extender	£409 .. £329
EF 100-400mm f4.5-5.6 L IS USM	£1255 .. £1239
EF 100mm f2.8L Macro IS USM	£704 .. £699
EF 135mm f2 L USM	£899 .. £769
EF 14mm f2.8 L II USM	£1899 .. £1669
EF 180mm f2.8 L IS USM Macro	£1274 .. £1109
EF 200-400mm f4 L IS USM with	
Internal 1.4x Extender	£10149 .. £8999
EF 17-40mm f4 L USM	£629 .. £619
EF 200mm f2.0 L IS USM	£4669 .. £4499
EF 200mm f2.8 L USM MKII	£649 .. £569

WAS	NOW
EF 24-70mm f2.8L II USM	£1799 .. £1549
LOW PRICE! EF 24-70mm f4 L IS USM	£929 .. £889
LOW PRICE! EF 24mm f1.4L II USM	£1325 .. £1224
EF 28-300mm f3.5-5.6 L IS USM	£2199 .. £1899
EF 300mm f2.8 L IS II USM	£5295 .. £4899
EF 300mm f4 L IS USM	£1169 .. £1079
EF 35mm f1.4 L IS USM	£1140 .. £1099
EF 400mm f2.8 L II USM	£8149 .. £7799
EF 400mm f5.6 L IS USM	£1123 .. £989
EF 500mm f2.8 L IS II USM	£7445 .. £7049
EF 50mm f1.2 L USM	£1259 .. £1149

#### Photo Bags & Rucksacks



7UDQVW/DNSDFN \$ : 60W* UH	
+R0D/3UR 6/5 ZUM* US XS VR / H0H/ &FP SDFVUSFG / DSKS SFFHVRUW	
Transit AW: Sling 250 AW	£79
Backpack 350 AW	£98

20QVGH6SRUW 2 UDQVH%0H	
900NFU SKRUJUSKLV DSXUWV F DFMH DSH0UWV	
Flipside Sport: 10L AW	£94
15L AW	£99
20L AW	£134



Manfrotto Professional Backpacks H0UG WKR0D D7/6/5 00UW/DG VH0U0FFHVRUW	
20	£124
30	£179
50	£219



Expedition 5x Black	
5x	£129
6x	£144
7x	£179



Hadley Pro Original Khaki	
Canvas/Leather: Khaki, Black FibreNyte/Leather: Khaki, Sage, Black.	
Digital	£119
Small	£144
Large	£164
Pro Original	£174



PIXMA Pro 100	£369
PIXMA Pro 10	£499
PIXMA Pro 1	£645



Intuos5 Pro Professional Pen and Touch Tablet	
NEW! Small	£175
NEW! Medium	£259
NEW! Large	£369

#### Digital Compact Cameras

Digital compact camera batteries, cases and accessories are available on our website



PowerShot G16	£422
---------------	------

12.1 megapixels  
5.0x optical zoom  
1080p movie mode

PowerShot S120	£309
----------------	------

12.1 megapixels  
5.0x optical zoom  
1080p movie mode

PowerShot G1 X Mark II	£719
------------------------	------

12.8 megapixels  
5.0x optical zoom  
1080p movie mode

PowerShot SX510 HS	£189
PowerShot SX600 HS	£149
IXUS 265 HS	£129
PowerShot G1 X Mark II	£719
PowerShot SX700 HS	£249
PowerShot D30	£249

9 L0VRXUZ HEVUM  
IRUD Z LGH VH0FWRQ  
RI FRP SDFVFDVH



WG-4 GPS Blue or Black	£279
WG-20 Red, White or Black	£159
Ricoh GR 16 Megapixel with fixed f2.8 GR lens	£499



Lumix TZ60	£319
------------	------

18.1 megapixels

Lumix FZ200	£349
-------------	------

24x optical zoom

Lumix DMC-FZ1000	£749
------------------	------

20.1 megapixels

Lumix FT5 Orange	£255
Lumix LF1 Black	£269
Lumix FZ72 Black	£269
Lumix TZ55	£199
Lumix LZ40	£169.99
Lumix DS28	£119



Stylus 1	£449
----------	------

Stylus SH-1 Black	£279
Stylus Tough TG-3 Black	£339
Stylus Tough TG-835 Blue	£219
Stylus SP-100EE Black	£299
Stylus Tough TG-850 Black, Silver & White	£239



Coolpix P7800	£379
---------------	------

12.2 megapixels

Coolpix P600	£319
--------------	------

16.1 megapixels  
60x optical zoom

Coolpix P600 Black or Red	£329
Coolpix AW120 Black, Orange or Camouflage	£249
Coolpix S9700 Black, Red or White	£229
Coolpix S3600	£89
Coolpix S5300	£129.99
Coolpix S6800	£159



Cyber-Shot RX100 III	£699
----------------------	------

Cyber-shot HX400 Black	£349
Cyber-shot HX60 Black	£289
Cyber-shot WX350 Black	£199
Cyber-Shot RX100 II Black	£489
Cyber-Shot RX10	£699
Cyber-Shot RX1 Black	£2249
Cyber-Shot RX1 R Black	£2299

FinePix X100s	£869
---------------	------

16.3 megapixels  
APS-C size sensor

FinePix S1	£369
------------	------

16.4 megapixels  
50x optical zoom

FinePix SL1000 Black	£234
FinePix HS50 Black	£249
FinePix XQ1 Black	£269
FinePix S1 Black	£369
FinePix S9200 Black	£229
FinePix S8600 Black	£159
FinePix XP70 Black	£149

FREE delivery on orders over £150\*\*

\*\*Based on a 4-day delivery service, UK only.



# 01603 208761

Call us Mon-Fri 8am-7pm

Visit [www.wexphotographic.com](http://www.wexphotographic.com)

7+ ( : ( ; 3520 ,6( 3 DUW( [ FKDJH \$ YDLOED\_8 VHGLMP V FRP H Z LWK D P RQMK Z DUDQW



## Get more value for a lower price with Wex Pre-Loved equipment

The desirable becomes affordable with our wide range of pre-loved and nearly new photographic equipment. Items added every day at **ZZZ ZH SKRWJUDSKIF FRP SUH ØYHG**

### 3 reasons to buy Pre-Loved from Wex...

- P RQMKV Z DUDQW
- 7KRURXJKO FK-FNHG DQG DIIRLGEØ SUFHG
- \$ ØLMP V H SHUJ FØDQHG

### Top Pre-Loved Deals – Hurry! Once they're gone, they're gone.



**D4 Body £3360**  
• 16.2 MP • 11 fps • FX Full frame CMOS • 51 AF Points  
• Nikon FX Mount



**D700 Body £599**  
• 12.1 MP • 5 fps • FX Full Frame CMOS • 51 AF Points  
• Nikon F Mount



**7D Body £515**  
• 18.0 MP • 8 fps  
• CMOS • 19 AF Points  
• EF/EF-S Mount



**D800E Body £1889**  
• 36.3 MP • 4 fps • FX full frame CMOS • 51 AF Points  
• Nikon FX Mount

**STOP PRESS: 3UH/RYHGLMP VQRZ FRP H Z LWK P RQMKV Z DUDQW**

#### DSLRs

Grade	CANON	Grade	NIKON
8	300D Silver SLR body.....£55	8	D200 Body.....£129
8	400D body only - Silver.....£150	9-	D2X Body.....£450
8	EOS 1000D Body.....£106	9-	D2Xs Body.....£470
OB	EOS 1100D Body.....£235	7	D300s Body.....£369
OB	EOS 1200D + 18-55mm IS II Lens.....£319	9	D3100 Body.....£134
7	EOS 1D MK IV Body.....£1495	OB	D3200 Black Body.....£239
8	EOS 1Ds MK III Body.....£1300	10	D3300 Body.....£299
9-	EOS 20D Body.....£105	D	D3x Body.....£3199
9-	EOS 30D - Body.....£110	8	D40 Body.....£75
8	EOS 40D Body.....£145	8	D50 Body.....£45
8	EOS 450D Body.....£130	8	D5000 Body.....£137
9-	EOS 50D Body.....£298	9-	D60 Body.....£95
8	EOS 5D Body.....£320	9+	D600 Body.....£850
8	EOS 550D Body.....£190	7	D610 Body.....£826
OB	EOS 6D with 24-105mm Lens.....£1599	9-	D700 Body.....£811
9-	EOS 600D Body.....£230	9	D7100 Body.....£630
9-	EOS 7D Body.....£515	8	D80 Body.....£119
9-	EOS-1D Mark II Body Only.....£430	9-	D800 Body.....£1324
		8	D800E Body.....£1619
		9-	D90 Body.....£235
		10	Df Body.....£1900

#### Lenses

Grade	CANON Fit	Grade	NIKON Fit
OB	18-55mm f3.5-5.6 STM IS M-Mount.....£169	9	10.5mm f2.8 G IF-ED AF DX Fisheye.....£296
9	EF 100mm f2 USM.....£245	9	105mm f2.8 G AF-S VR IF ED.....£435
9	EF 15mm f2.8 Fisheye.....£460		Micro Nikkor.....£410
9+	EF 16-35mm f2.8 L MKII USM.....£945	9	12-24mm f4 G AF-S IF-ED DX.....£410
OB	EF 200mm f2.8 L USM MKII.....£549	9	135mm f2 D AF DC.....£765
9	EF 20mm f2.8 USM.....£270	9-	16-85mm f3.5-5.6G VR ED AF-S DX.....£623
9-	EF 24-105mm f4 L IS USM.....£452	9-	17-35mm f2.8 D AF-S IF.....£625
8	EF 24-70mm f2.8 L USM.....£647	9-	18-200mm f3.5-5.6 G AF-S DX VR.....£230
8	EF 28-135mm f3.5-5.6 IS USM.....£158	9	18-300mm f3.5-5.6 AF-S ED VR DX.....£470
9-	EF 300mm f4 L IS USM.....£769	9-	24-70mm f2.8 G AF-S ED.....£899
9+	EF 70-200mm f4 L IS USM.....£736	9-	24-85mm f2.8 D AF-S IF.....£340
9	EF 70-300mm f4.5-5.6 DO IS USM.....£791	9	24mm f3.5D ED PC-E.....£1079
9	EF 70-300mm f4-5.6 L IS USM.....£885	8	28-70mm f2.8 D AF-S IF.....£405
9-	EF 85mm f1.8 USM.....£161	9	28mm f2.8 D AF.....£127
9	EF-S 10-22mm f3.5-4.5 USM.....£377	9+	50mm f1.4 G AF-S.....£160
9	EF-S 15-85mm f/3.5-5.6 IS USM.....£360	9+	60mm f2.8 G AF-S ED Micro.....£295
9	EF-S 17-55mm f2.8 IS USM.....£449	9	70-300mm f4.5-5.6 G AF-S VR IF-ED.....£239
9-	EF-S 55-250mm f4-5.6 IS II.....£105	9-	80-400mm AF-S Nikkor.....£1538
9-	EF-S 60mm f2.8 USM Macro.....£239	9+	f4.5-5.6G ED VR.....£944
OB	TS-E 17mm f4L.....£1659	8	85mm f1.4 G AF-S.....£230
		8	AF Zoom-Nikkor 35-70mm f/2.8D.....£100
			AF-S 24-85mm f3.5-4.5 G ED.....£100

#### Wex Pre-Loved grading system

<b>02</b> Mail Order Returns	<b>5</b> Refurbished: by the manufacturer to original specifications	<b>Very little signs of use</b>	<b>Shows moderate wear and signs of use</b>
<b>2%</b> Open Box: as new but packaging has been opened and box seal broken	<b>Pre-owned equipment, but appears as new</b>	<b>Shows light signs of use</b>	<b>Well used: may exhibit scuffs and/or marking</b>
<b>Never owned:</b> used for demonstration purposes only	<b>Nearly New</b>	<b>Shows signs of use</b>	<b>Incomplete:</b> use for spares only. (Note: Item is excluded from 12 months warranty)

**: H XSGDM RXUSURGXFWWGDIO 9LVWRXUZ HEVLM IRU V P RUH LMP V ZZZ ZH SKRWJUDSKIF FRP SUH ØYHG**

Terms and Conditions: †Exclusions apply see [www.wexphotographic.com/promise](http://www.wexphotographic.com/promise) ††Excludes spares (grade IN), terms and conditions apply – visit [www.wexphotographic.com/pre-loved](http://www.wexphotographic.com/pre-loved). \*Cashback is redeemed post purchase via the manufacturer. All prices incl. VAT at 20%. Prices correct at time of going to press. FREE Delivery\*\* available on orders over £150 (based on a 4 day delivery service). For orders under £150 the charge is £2.99\*\* (based on a 4 day delivery service). For Next Working Day Delivery our charges are £4.99\*\*. Saturday deliveries are charged at a rate of £7.50\*\*. (\*\*Deliveries of very heavy items, or to some European countries, N.I., remote areas of Scotland & Ch. Isles may be subject to extra charges.) E. & O.E. Prices subject to change. Goods subject to availability. Live Chat operates between 8am-7pm Mon-Fri and may not be available during peak periods. Wex Photographic is a trading name of Warehouse Express Limited. ©Warehouse Express 2014. **Wex Showroom – Visit us today: • Touch, Try and Buy latest Cameras & Accessories**  
• Over 15,000 products to choose from • Award winning specialists! Mon & Wed-Sat 10am-6pm, Tues 10am-5pm, Sun 10am-4pm. Unit B, Frenbury Estate, Norwich. NR6 5DP.



**Why buy a new DSLR when you can get all this for the same price?**



**Save money on used equipment at Camera Jungle**

✓ P RQVK JXDUDQMHI

✓ GDA QR TXIEEON UHMXUQV

✓ 1 HJ WGD GHQYHU

✓ 9 LVLRXU6 XUWH 6 KRZ URRP

SELLING US YOUR DIGITAL CAMERA COULDN'T BE EASIER



①

Get a quote

Valuing your equipment online  
takes seconds



②

We can collect

Easy and affordable UPS  
collection service.



③

Get cash

Or earn a bonus when  
you part-exchange.





## Canon EOS 6D

**FREE** 12 month subscription to Adobe CC Photography Plan  
**AND**  
**FREE** Manfrotto MK055 XPRO3 Tripod + Ball Head  
**OR**  
**FREE** Manfrotto MK055 XPRO3 Tripod + 3 Way Head  
**OR**  
**FREE** Wacom Intuos Pro Medium

20.2 MEGA PIXELS  
 ISO 25600  
 4.5 FPS  
 3.0" Screen  
 1080p VIDEO  
 SD card

**FREE**  
 Gifts with  
 this camera

Body Only **£1,299.00**  
 + 24-105 **£1,799.00**

Offer ends 28.10.2014

## Canon EOS 5D Mk III

**FREE** 12 month subscription to Adobe CC Photography Plan  
**AND**  
**FREE** Manfrotto MK055 XPRO3 Tripod + Ball Head  
**OR**  
**FREE** Manfrotto MK055 XPRO3 Tripod + 3 Way Head  
**OR**  
**FREE** Wacom Intuos Pro Medium

22.3 MEGA PIXELS  
 FULL FRAME CMOS  
 6 FPS  
 3.2" Screen  
 1080p VIDEO  
 SD card

**FREE**  
 Gifts with  
 this camera

Body Only **£2,299.00**  
 + 24-105 **£2,899.00**

Offer ends 28.10.2014

### Canon EOS 1200D

18.0 MEGA PIXELS  
 3 FPS

Body Only + 18-55 IS II  
**£287.00** **£390.00**

Add a Canon LP-E10 battery for only **£39.99** with the EOS 1200D

### Canon EOS 100D

18.0 MEGA PIXELS  
 4 FPS

Body Only + 18-55 IS STM  
**£375.00** **£479.00**

Now available in **Black** or **White** designs! See our website for details.

### Canon EOS 700D

18.0 MEGA PIXELS  
 5 FPS

Body Only + 17-85 IS USM  
**£479.00** **£1,025.00**

Add a Canon RC-6 remote for only **£16.99** with the EOS 700D

### Canon EOS 60D

18.0 MEGA PIXELS  
 5.3 FPS

Body Only + 17-85 IS  
**£475.00** **£625.00**

Add a Canon BG-E9 grip & LP-E6 battery for only **£193.99** with the EOS 60D

## CANON LENSES

14mm f/2.8 II USM	<b>£1,699.00</b>	8-15mm f/4L Fisheye USM	<b>£999.00</b>
20mm f/2.8 USM	<b>£409.00</b>	EF-S 10-18mm f/4-5.6 IS STM	<b>£299.00</b>
24mm f/1.4L Mk II USM	<b>£1,224.00</b>	EF-S 10-22mm f/3.5-4.5 USM	<b>£449.00</b>
24mm f/2.8 IS USM	<b>£458.00</b>	EF-S 15-85mm f/3.5-5.6 IS USM	<b>£539.00</b>
28mm f/1.8 USM	<b>£379.00</b>	16-35mm f/2.8 II USM	<b>£1,199.00</b>
28mm f/2.8 IS USM	<b>£409.00</b>	17-40mm f/4.0L USM	<b>£619.00</b>
35mm f/1.4L USM	<b>£1,099.00</b>	EF-S 17-55mm f/2.8 IS USM	<b>£619.00</b>
35mm f/2.0 IS USM	<b>£469.00</b>	EF-S 17-85 f/4.0-5.6 IS USM	<b>£356.00</b>
40mm f/2.8 STM	<b>£159.00</b>	EF-S 17-85 IS (No packaging)	<b>£189.00</b>
50mm f/1.2L USM	<b>£1,149.00</b>	EF-S 18-55mm f/3.5-5.6 IS II	<b>£188.00</b>
50mm f/1.4 USM	<b>£279.00</b>	EF-S 18-135mm IS STM	<b>£359.00</b>
50mm f/1.8 II	<b>£80.00</b>	18-135mm IS (No packaging)	<b>£299.00</b>
50mm f/2.5 Macro	<b>£234.00</b>	EF-S 18-200mm f/3.5-5.6 IS	<b>£399.00</b>
EF-S 60mm f/2.8 Macro	<b>£365.00</b>	24-70mm f/2.8 II USM	<b>£1,549.00</b>
MP-E 65mm f/2.8	<b>£853.00</b>	24-70mm f/4.0L IS USM	<b>£910.00</b>
85mm f/1.2L II USM	<b>£1,549.00</b>	24-105mm f/4.0L IS USM	<b>£813.00</b>
85mm f/1.8 USM	<b>£289.00</b>	24-105mm IS (White Box)	<b>£739.00</b>
100mm f/2 USM	<b>£359.00</b>	28-135mm f/3.5-5.6 USM IS	<b>£359.00</b>
100mm f/2.8 USM Macro	<b>£385.00</b>	28-300mm f/3.5-5.6L IS USM	<b>£1,899.00</b>
100mm f/2.8L Macro IS USM	<b>£699.00</b>	EF-S 55-250mm f/4-5.6 IS II	<b>£169.00</b>
135mm f/2.0L USM	<b>£769.00</b>	EF-S 55-250mm f/4-5.6 IS STM	<b>£284.00</b>
180mm f/3.5L USM Macro	<b>£1,109.00</b>	70-200mm f/2.8L IS II USM	<b>£1,699.00</b>
200mm f/2.0L IS USM	<b>£4,449.00</b>	70-200mm f/2.8L USM	<b>£1,019.00</b>
200mm f/2.8L USM II	<b>£569.00</b>	70-200mm f/4.0L IS USM	<b>£959.00</b>
300mm f/2.8L USM IS II	<b>£4,899.00</b>	70-200mm f/4.0L USM	<b>£495.00</b>
300mm f/4.0L USM IS	<b>£1,079.00</b>	70-300mm f/4.0-5.6 IS USM	<b>£389.00</b>
400mm f/2.8L USM IS II	<b>£7,799.00</b>	70-300mm f/4.0-5.6L IS USM	<b>£1,069.00</b>
400mm f/4.0 DO L USM IS	<b>£5,399.00</b>	70-300mm f/4.5-5.6L IS USM	<b>£1,138.00</b>
400mm f/5.6L USM	<b>£989.00</b>	75-300mm f/4.0-5.6 Mk III	<b>£188.00</b>
500mm f/4.0L USM IS II	<b>£7,049.00</b>	75-300mm f/4.0-5.6 USM III	<b>£2,099.00</b>
600mm f/4.0L USM IS II	<b>£8,899.00</b>	100-400mm f/4.5-5.6L USM IS	<b>£1,239.00</b>
800mm f/5.6L IS USM	<b>£9,999.00</b>	200-400mm f/4.0L USM IS	<b>£8,749.00</b>
TSE 17mm f/4.0L	<b>£1,659.00</b>	1.4x III Extender	<b>£329.00</b>
TSE 24mm f/3.5L II	<b>£1,479.00</b>	2x III Extender	<b>£329.00</b>
TSE 45mm f/2.8	<b>£1,129.00</b>	EF 12 II Extension Tube	<b>£79.99</b>
TSE 90mm f/2.8	<b>£1,124.00</b>	EF 25 II Extension Tube	<b>£139.99</b>

### Canon EOS 60Da

18.0 MEGA PIXELS  
 5.3 FPS

Body Only + TC-80N3 Timer  
**£749.00** **£863.00**

Aimed at astrophotographers seeking extra IR sensitivity

### Canon EOS 70D

20.2 MEGA PIXELS  
 7 FPS

Body Only + 24-70 L IS  
**£849.00** **£1,025.00**

Add a Canon BG-E14 grip & LP-E6 battery for only **£287.99** with the EOS 70D

### Canon EOS 7D

18.0 MEGA PIXELS  
 8 FPS

Body Only + 17-40 f/4 L  
**£899.00** **£1,499.00**

Add a Canon BG-E7 battery grip for only **£139.00** with the EOS 7D

### Canon EOS-1D X

18.1 MEGA PIXELS  
 FULL FRAME CMOS

**In stock from £4,845.00**  
 See website for full details

Add a Canon GP-1 GPS Unit for only **£250** with the EOS-1D X

### Canon PowerShot SX50 HS

Ultra advanced 50x zoom  
 12.1 MEGA PIXELS  
 50x

**Now Only £327.00**  
 SRP £538.80

Add a Lexar 16GB 400x UHS-I Pro SDHC card for only **£12.99**

### Canon PowerShot S120

Pocketable performance  
 12.1 MEGA PIXELS  
 5x

**Now Only £309.00**  
 SRP £449.99

**FREE** Manfrotto PIXI Mini Tripod **or**  
**FREE** Canon NB-6LH Battery

### Canon PowerShot G16

The fast, bright expert compact  
 12.1 MEGA PIXELS  
 5x

**Now Only £422.00**  
 SRP £529.99

**FREE** Canon NB-10L Battery **or**  
**FREE** Manfrotto Compact Light Tripod

### Canon PowerShot G1X II

Ultra advanced 50x zoom  
 12.8 MEGA PIXELS  
 5x

**Now Only £719.00**  
 SRP £749.00

Visit our website for the **premium kit**, including electronic viewfinder & case

Visit us in our Burgess Hill or London stores and try out the range of Canon cameras for yourself!

### Canon PIXMA iP8750

A3+ wireless printing at home

▶ Up to A3+ prints  
 ▶ 6-ink system  
 ▶ Smartphone & Tablet ready  
 ▶ Wireless connectivity

**Now Only £239.00**  
 Was £349.99

Add a pack of 20 PP-201 A3 paper for only **£24.99** with the iP8750

### Canon PIXMA Pro-100

The printer your images deserve

▶ Up to A3+ prints  
 ▶ 8-ink system  
 ▶ Fast printing  
 ▶ Quality grayscale prints

**Now Only £364.00**  
 Was £562.80

**FREE** Datacolor SpyderCUBE **or**  
**FREE** Canon Photo Paper Pro Luster x3"

### Canon PIXMA Pro-10

The printer your images deserve

▶ Up to A3+ prints  
 ▶ 10 pigment inks  
 ▶ Wi-Fi certified  
 ▶ Professional colour and mono prints

**Now Only £499.00**  
 Was £778.80

**FREE** Datacolor Spyder4Express **or**  
**FREE** Canon Photo Paper Pro Luster x2"

### Canon PIXMA Pro-1

The printer your images deserve

▶ Up to A3+ prints  
 ▶ 12-ink system  
 ▶ Fast printing  
 ▶ Quality colour & grayscale prints

**Now Only £645.00**  
 Was £958.80

**FREE** Datacolor Spyder4Pro **or**  
**FREE** Canon Photo Paper Pro Luster x3"

## Canon Lens Offers

**FREE** Manfrotto Monopod 679B with these lenses  
 EF 100mm f/2.8L Macro IS USM  
 EF 8-15mm f/4L Fisheye USM  
 EF 16-35mm f/2.8L II USM  
 EF 16-35mm f/4L IS USM  
 EF 17-40mm f/4L USM  
 EF 70-200mm f/2.8L IS II USM  
 EF 70-200mm f/4L IS USM  
 EF 24-70mm f/4L IS USM  
 EF 24-70mm f/2.8L II USM

**FREE**  
 Monopod  
 with  
 these lenses

## PRE-OWNED GEAR

### Canon EF 100-400mm f/4.5-5.6L IS USM



**£849.00** SRP **£1,239.00**

### Canon EF 600mm f/4 IS USM



**£4,199.00** SRP **£13,558.00**

Canon EF-S 18-200mm IS	<b>£189.00</b>	Canon EOS 40D Body	<b>£139.00</b>
Canon EOS 5D Mk II Body	<b>£749.00</b>	Canon EOS 5D Mk II Body	<b>£849.00</b>
Canon EF 17-40mm f/4L USM	<b>£429.00</b>	Canon EF-S 55-250MM F/4.5-5.6 II IS	<b>£119.00</b>
Canon EF 24-105mm f/4L IS USM	<b>£499.00</b>	Canon EF-S 17-55mm f/2.8 IS USM	<b>£429.00</b>
Canon EF 70-300mm f/4-5.6L IS USM	<b>£749.00</b>	Tamron 70-300mm f/4-5.6 Di LD (Canon)	<b>£69.00</b>

Park Cameras offer a large range of used, pre-loved equipment at great prices. We conduct a thorough quality check on all of our second hand items, testing and cleaning the products fully - we even provide a full sensor clean on second hand cameras in need! Our incredibly thorough quality checking processes have been established to ensure buying used equipment is a more stress free, hassle free option than ever. Most of our pre-loved stock comes with a three month warranty, ensuring your confidence even after sale. Please see [www.parkcameras.com/used](http://www.parkcameras.com/used) for more stock, and details on our part exchange service.



# PARKCameras



Visit our stores in Burgess Hill,  
West Sussex, or why not visit us  
in LONDON!!

See website for directions to both our  
state-of-the-art showrooms!

## CAMERAS

## LENSES

## BAGS

## TRIPODS

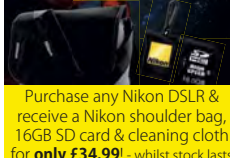
## PRINTERS

### Nikon D810

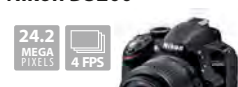
From delicate textures to high-speed movement, this all-versatile 36.3-megapixel camera is ready for anything.



### SO \$// <28 1(C



### Nikon D3200



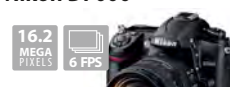
Body Only + 18-55 VR II  
**£279.00** **£340.00**  
Add a Nikon EN-EL14a battery for only £38 with the Nikon D3200.

### Nikon D5200



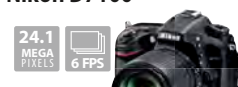
Body Only + 18-55 VR II  
**£429.00** **£485.00**  
Add a Nikon Wu-1a wireless adapter for only £46 with the Nikon D5200.

### Nikon D7000



Body Only + 18-105 VR  
**£579.00** **£700.00**  
Add a Nikon EN-EL15 battery for only £57 with the Nikon D7000.

### Nikon D7100



Body Only + 18-105 VR  
**£809.00** **£979.00\***  
Add a Nikon SB-700 Speedlight for only £225 with the Nikon D7100.

### Nikon D610



Body Only + 24-85mm  
**£1,389.00** **£1,849.00**  
Add a Nikon SB-700 Speedlight for only £225 with the Nikon D7100.

### Nikon D4s



Body Only **£5,199.00**  
See website for full details  
Part-Ex your original camera and receive £400 trade-in bonus

## NIKON LENSES

AF-G 10.5mm f/2.8G ED DX	<b>£549.00</b>	AF-S 85mm f/3.5G DX Micro	<b>£375.00</b>	AF-S 16-85mm f/3.5-5.6 DX VR	<b>£439.00</b>
AF-D 14mm f/2.8D	<b>£1,239.00</b>	AF-D 85mm f/1.8D	<b>£299.00</b>	AF-S 17-35mm f2.8 IF ED	<b>£1,499.00</b>
AF-D 16mm f/2.8D Fisheye	<b>£625.00</b>	AF-S 85mm f/1.8G	<b>£379.00</b>	AF-S 17-55mm f/2.8G IF ED	<b>£1,049.00</b>
AF-D 20mm f/2.8	<b>£463.00</b>	AF-S 85mm f/1.4G	<b>£1,179.00</b>	AF-S 18-35mm f/3.5-4.5 G ED	<b>£519.00</b>
AF-D 24mm f/2.8D	<b>£369.00</b>	AF-S 105mm f/2.8G VR IF ED	<b>£629.00</b>	AF-S DX 18-55 f/3.5-5.6G II	<b>£127.00</b>
AF-S 24mm f/1.4G ED	<b>£1,469.00</b>	PC-E 85mm f/2.8D ED	<b>£1,299.00</b>	AF-S 18-140mm ED VR DX	<b>£479.00</b>
PC-E 24mm f/3.5D ED	<b>£1,465.00</b>	AF-DC 105mm f/2 Nikkor	<b>£805.00</b>	AF-S 18-105mm f/3.5-5.6G VR	<b>£229.00</b>
AF-D 28mm f/2.8	<b>£245.00</b>	AF-D 180mm f/2.8 IF ED	<b>£695.00</b>	AF-S 18-200mm ED DX VR II	<b>£584.00</b>
AF-S 28mm f/1.8G	<b>£499.00</b>	AF-D 200mm f/4D IF ED	<b>£1,179.00</b>	AF-S 18-300mm ED VR DX	<b>£629.00</b>
AF-S 35mm f/1.4G	<b>£1,299.00</b>	AF-S 200mm f/2G ED VR II	<b>£4,099.00</b>	AF-S 24-70mm f/2.8G ED	<b>£1,245.00</b>
35mm f/2 AF Nikkor D	<b>£259.00</b>	AF-S 300mm f/2.8G ED VR II	<b>£4,029.00</b>	AF-S 24-85mm f/3.5-4.5 ED VR	<b>£409.00</b>
35mm f/1.8 AF-S DX	<b>£148.00</b>	AF-S 300mm f/4 D IF ED	<b>£1,029.00</b>	AF-S 24-120mm f/4G ED VR	<b>£810.00</b>
AF-S 40mm f/2.8G ED Micro	<b>£185.00</b>	AF-S 400mm f/2.8G ED VR	<b>£6,589.00</b>	AF-S 28-300mm ED VR	<b>£659.00</b>
PC-E 45mm f/2.8D ED	<b>£1,393.00</b>	AF-S 500mm f/4G ED VR	<b>£5,849.00</b>	AF-S 55-200mm f/4-5.6G	<b>£199.00</b>
AF 50mm f/1.4D	<b>£244.00</b>	AF-S 600mm f/4G ED VR	<b>£7,069.00</b>	AF-S 55-200mm f/4-5.6 VR	<b>£195.00</b>
AF-S 50mm f/1.4G	<b>£279.00</b>	AF-S 800mm f/5.6 FL ED VR	See web	AF-S DX 55-300mm VR	<b>£259.00</b>
AF-D 50mm f/1.8	<b>£112.00</b>	AF-S 10-24mm f/3.5-4.5G DX	<b>£639.00</b>	AF-S 70-200mm f/2.8 VR II	<b>£1,605.00</b>
AF-S 50mm f/1.8G	<b>£149.00</b>	AF-S DX 12-24mm f/4 G IF ED	<b>£839.00</b>	AF-S 70-200mm f/4.0 VR	<b>£999.00</b>
AF-S 58mm f/1.4G	<b>£1,599.00</b>	AF-S 14-24mm f/2.8G ED	<b>£1,315.00</b>	AF-S 70-300mm IF ED VR	<b>£439.00</b>
AF-S 60mm f/2.8G Micro ED	<b>£368.00</b>	AF-S 16-35mm f/4G ED VR	<b>£829.00</b>	AF-S 80-400mm ED VR	<b>£1,989.00</b>

For the Nikon 1 range of cameras & lenses, including the **NEW J4** visit our stores in Central London and Burgess Hill or visit our website

## SONY OFFERS

Visit our London or Burgess Hill stores where you can try out the range of Sony cameras & lenses, to help choose the perfect product

**a7R**  
In stock from **£1,589.00**

**a7**  
In stock from **£1,159.00**

**a7S**  
**NEW & now in stock!**  
See website for details

Meet the full-frame, palm-sized a7 range: portability and capability in one. Featuring a 35mm Full Frame sensor into a body half the weight of leading DSLRs, this is an exciting new landmark in the market.

### Popular Sony Lenses

Sonnar T* FE 35mm f/2.8 ZA	<b>£699.00</b>	FE 28-70mm f/3.5-5.6 OSS	<b>£449.00</b>
Planar T* 50mm F1.4 ZA SSM	<b>£1,219.00</b>	FE 70-200mm f/2.8 G SSM II	<b>£2,399.00</b>
Sonnar T* FE 55mm f/1.8 ZA	<b>£849.00</b>	FE 70-200mm f/4 G OSS	<b>£1,249.00</b>
Vario-Tessar T* FE 24-70mm f/4 ZA OSS	<b>£949.00</b>	70-400mm f/4-5.6 G SSM II	<b>£1,599.00</b>



For even more Sony lenses, visit our website. Alternatively why not visit us in London or Burgess Hill and try out a lenses for yourself?



Sony a6000 + 16-50mm  
**In stock at £649.00**

Sony RX100 III  
**In stock at £699.00**



### OLYMPUS

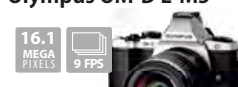
**OM-D**  
**NOW IN STOCK!**

16.1 MEGA PIXELS  
3.0" screen  
Wi-Fi  
1080p FULL HD  
SD card

**SUPPLIED WITH THE NEW ULTRA SLIM 14-42MM LENS**

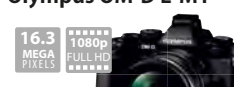
**Want to see the OM-D E-M10 for yourself?**  
Visit our website and watch our short introductory video or visit our stores in LONDON & WEST SUSSEX!

### Olympus OM-D E-M5



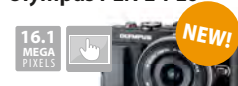
Body Only + 12-50mm  
**£629.00** **£749.00**  
Add a HLD-6 battery grip for only £209 with the OM-D E-M5

### Olympus OM-D E-M1



Body Only + 12-50mm  
**£1,149.00** **£1,479.00**  
Add a HLD-7 battery grip for only £179 with the OM-D E-M1

### Olympus PEN E-PL6



+14-42mm EZ Also available in white  
**£429.00**  
Add a VF-4 digital viewfinder for only £239 with the PEN E-PL6

### Olympus PEN E-P5



Body Only + 14-42mm  
**£599.00** **£699.00**  
Add an Olympus BLN-1 spare battery for only £54 with the PEN E-P5

Visit [www.ParkCameras.com/AP](http://www.ParkCameras.com/AP) for even more Olympus!

### LUMIX GH4

**LUMIX GH4**

16.0 MEGA PIXELS  
3.0" screen  
Wi-Fi  
4K VIDEO  
SD card

See the Panasonic Lumix GH4 in store now

Learn about the benefits of shooting in 4K with the GH4 by visiting <http://youtu.be/YT3cb-DyVMo>

### Panasonic DMC-FZ1000



In stock at just **£749.00!**  
See website for full details  
Buy the FZ1000 with a Panasonic DMW-BLC12E Battery for £59.00

### Panasonic LUMIX G6



Body Only + 14-42mm  
**£399.00** **£469.00**  
Claim a FREE Panasonic 2yr Warranty with the G6. See web.

### Panasonic LUMIX GM1



In stock from **£469.00!**  
See website for full details  
Buy the Lumix GM1 with a Panasonic Black leather case for £59.00

### Panasonic LUMIX GX7



Kits from **£599.00!**  
See website for full details  
Claim a FREE Panasonic 2yr Warranty with the GX7 kit. See web.

### Panasonic LUMIX GH3



Body Only +12-35mm  
**£749.00** **£1,299.00**  
Claim a FREE Panasonic 2yr Warranty with the GH3. See web.

Visit us in store and try out the range of cameras & lenses!

### Have you visited our London store?

Situated in the centre of London, just off Oxford Street, 2 mins from Tottenham Court Road Tube. Try out the latest Canon gear for yourself, & speak to our expert, friendly staff.

53-54 Rathbone Place, LONDON, W1T 1JR



Come & see us in London!



Visit our website - updated daily  
**www.ParkCameras.com/AP**  
 or e-mail us for sales advice using  
**sales@parkcameras.com**

Phone one of our knowledgeable sales advisors  
**Monday - Saturday (9:00am - 5:30pm) or Sunday (11:00am - 4:30pm)**

**01444 23 70 60**



BINOCULARS

SCOPES

FLASHGUNS  
& LIGHTING

ACCESSORIES

TRAINING

# SIGMA

Sigma is a world leader in the optical field with top quality lenses available in Sigma, Canon, Nikon, Pentax, Sony and Four Thirds fits. See below to find a lens for you - at LOW PARK CAMERAS PRICES!!

**Why not take a visit to our stores in LONDON or WEST SUSSEX, bring your own DSLR, and test out a Sigma lens!**

**Sigma 35mm**  
f/1.4 DG HSM

Available in Canon, Nikon, Pentax, Sony & Sigma fits

**Our Price £669.00**  
See website for full details

Add a Sigma 67mm DG MC UV filter for **only £39** with this lens

**Sigma 18-35mm**  
f/1.8 DC HSM

Available in Canon, Nikon, Pentax, Sony & Sigma fits

**Our Price £649.00**  
See website for full details

Add a Sigma 72mm DG MC UV filter for **only £29** with this lens

**Sigma 24-105mm**  
f/4.0 DG OS HSM A

Available in Canon, Nikon, Sony & Sigma fits

**Our Price £689.00**  
See website for full details

Add a Sigma 82mm DG MC UV filter for **only £40** with this lens

**Sigma 19mm**  
f/2.8 DN | A

Available in Micro 4/3 and Sony E-Mount

**Our Price £159.00**  
See website for full details

Add a Sigma 46mm DG MC UV filter for **only £23** with this lens

**Sigma 30mm**  
f/2.8 DN | A

Available in Micro 4/3 and Sony E-Mount

**Our Price £159.00**  
See website for full details

Add a Sigma 46mm DG MC UV filter for **only £23** with this lens

**Sigma 60mm**  
f/2.8 DN | A

Available in Micro 4/3 and Sony E-Mount

**Our Price £159.00**  
See website for full details

Add a Sigma 46mm DG MC UV filter for **only £23** with this lens

**Sigma 10-20mm**  
f/4-5.6 EX DC HSM

Available in Canon, Nikon, Pentax, Sony & Sigma fits

**Our Price £349.00**  
See website for full details

Add a Sigma 77mm DG MC UV filter for **only £54** with this lens

**Sigma 150-500mm**  
f/5.0-6.3 APO DG OS HSM

Available in Canon, Nikon, Pentax, Sony & Sigma fits

**Our Price £649.00\***  
See website for full details

\*Price after **£50 cashback** from Sigma UK if bought before 30.09.14.

**Sigma USB Dock**  
Update lens firmware

Available in Canon, Nikon, Sony & Sigma fits

**Our Price £39.95**  
See website for full details

Designed for use with the Contemporary, Art and Sports lenses

**Sigma SD1 Merrill**

46.0 MEGA PIXELS  
3.0" Screen  
MAG ALLOY BODY  
5 FPS

**Body Only £799.00**  
+ 17-50 OS £999.00

Add a Sandisk 16GB Extreme Pro C/F card for **only £79** with the Sigma SD1

**Sigma DP2 Quattro**

29.0 MEGA PIXELS  
3.0" Screen  
FIXED 30MM LENS  
SD card

**NEW NOW IN STOCK!!**  
SRP £899.99

Learn more about this new camera by visiting [www.ParkCameras.com/WDC](http://www.ParkCameras.com/WDC)

**Speak to one of our team about this camera on 01444 23 70 60**

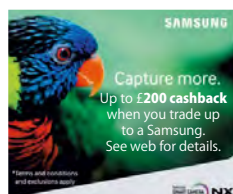
**For Sigma Filters, Flashguns, Grips and other accessories, visit us instore or online**

**Samsung NX30**  
+ 18-55mm

20.3 MEGA PIXELS  
3.0" Screen  
9 FPS  
Wi-Fi  
1080p FULL HD  
SD card

**In stock at only £799.00!**  
See website for full details

See our website for the **NEW** Samsung 16-50mm f/3.5-3.6 Power Zoom and Samsung 16-50mm f/2-2.8 S ED OIS lenses



**Samsung GALAXY NX**  
+ 18-55mm

20.3 MEGA PIXELS  
Wi-Fi

**Our Price £799.00**  
See website for full details

Comes supplied with **FREE Adobe Lightroom 5.0!**

**Samsung NX300**  
+ 20-50mm

20.3 MEGA PIXELS  
Wi-Fi

**Our Price £379.00\***  
See website for full details

Add an Acme Made Union Messenger bag for **only £13.99** with the NX300

**Samsung WB2200F**

16.3 MEGA PIXELS  
60x

**Our Price £349.00**  
See website for full details

Add a SanDisk 16GB Ultra SDHC card for **only £12.99** with the WB2200F

**Fujifilm X-E2**

16.3 MEGA PIXELS  
FUJIFILM X-MOUNT

**Body Only £569.00**  
+ 18-55mm £919.00

Add a Fujifilm NP-W126 battery for **only £55** with the X-E2

**Fujifilm X-Pro 1 Body**

16.3 MEGA PIXELS  
1080p FULL HD

**In stock for £649.00\***  
See website for full details

\*Price after **£100 cashback** from Fujifilm UK if bought before 30.09.14.

**Fujifilm X-T1**

16.3 MEGA PIXELS  
1080p FULL HD

**In stock from £999.00!**  
See website for full details

Add a Fujifilm NP-W126 spare battery for **only £35** with the Fujifilm X-T1

**RICOH**  
imagine. change.

**K-3**

23.3 MEGA PIXELS  
3.2" Screen  
8.3 FPS  
1080p FULL HD  
SD card

**Limited numbers in stock from only £888.00**  
Body was £949.99

**Pentax K-500 + 18-55**

16.2 MEGA PIXELS  
6 FPS

**Our Price £329.00**  
See website for full details

Add a Pentax O-RC1 remote control for **only £23** with the Pentax K-500

**Pentax K-50**

16.2 MEGA PIXELS

**Body Only £379.00**  
+ 18-55 VR £399.00

Add a Pentax 18-270mm f/3.5-6.3 lens for **only £429** with the Pentax K-50

**Pentax K-5 II**

16.2 MEGA PIXELS

**Body Only £599.00**  
+ 18-55 WR £649.00

**Want to try before you buy?**  
Call us on 01444 23 70 60 for details.

**Pentax X-G1**

16.0 MEGA PIXELS  
52x

**Our Price £279.00**  
See website for full details

See the Pentax X-G1 in store at our London or Burgess Hill Stores

**PENTAX LENSES**

10-17mm f/3.5-4.5 DA ED IF **£329.00**  
12-24mm f/4 DA ED (IF) **£739.00**  
16-50mm f/2.8 DA\* ED AL **£819.00**  
17-70mm f/4 DA AL IF SDM **£449.00**  
18-50mm f/3.5-5.6 DA WR **£159.00**  
18-135mm f/3.5-5.6 DA WR **£379.00**  
18-270mm f/3.5-6.3 ED SDM **£429.00**  
50-135mm f/2.8 ED IF DA\* **£849.00**  
50-200mm f/4-5.6 ED WR **£269.00**  
55-300mm f/4.0-5.8 **£359.00**  
60-250mm f4.0 ED (IF) **£1,069.00**

For even more Pentax lenses at **LOW PRICES**, visit our website

**PENTAX Q LENSES**

02 Std. Zoom 27.5-83mm **£249.00**  
03 Fish Eye 160 Degree **£79.00**  
04 Toy Wide Lens 35mm **£59.00**  
05 Toy Telephoto 18mm **£59.00**  
06 Telephoto 15-45mm **£249.00**  
07 Mount shield 11.5mm **£49.00**

**Tamron 16-300mm**  
f/3.5-6.3 Di II VC PZD Macro

Available in Canon, Nikon, Sony fits

**Our Price £529.00**  
See website for full details

Add a Hoya 67mm UV(C) HMC filter for **only £22.99** with this lens

**Tamron 150-600mm**  
f/5-6.3 Di VC USD

Available in Canon, Nikon, Sony fits

**Our Price £949.00\***  
See website for full details

Add a Kenko 95mm Digital UV MC filter for **only £115** with this lens

**Tamron SP 70-200mm**  
f/2.8 Di VC USD

Available in Canon, Nikon, Sony fits

**Our Price £1,099.00**  
See website for full details

Add a Hoya 77mm SHMC Pro-1D UV filter for **only £55.99** with this lens

**Ricoh HZ15**

16 MEGA PIXELS  
15x

**In stock at only £72.99!**  
See website for full details

Add a D-Li92 spare battery for **only £29** with the Ricoh HZ15

**Ricoh GR**

16.2 MEGA PIXELS  
BRIGHT f/2.8 LENS

**In stock at only £499.00!**  
See website for full details

Add a Ricoh GC-5 leather case for **only £29** with the Ricoh GR

**Sign-up to our newsletter**

Sign-up to our weekly newsletter to get exclusive promotions, bespoke offers and information on the latest products





# cameraWORLD

0207 636 5005 PART-EXCHANGE SPECIALISTS



14 WELLS STREET  
LONDON  
W1T 3PB  
0207 636 5005



HIGH CHELMER  
SHOPPING CENTRE  
CHELMSFORD  
ESSEX CM1 1XB  
01245 255510

HUGE RANGE OF  
**USED**  
EQUIPMENT  
**ONLINE**

EXPERT ADVICE • CREDIT OPTIONS AVAILABLE • UK STOCK • AWARD WINNING SERVICE • PART-EXCHANGE • CASH BUY • REAL CAMERA SHOPS

**FREE ACCESSORIES**

**Canon**

**CANON EOS 6D BODY**  
+FREE ACCESSORIES WORTH UP TO £400  
RRP £2137 SAVE £838  
**£1299**

**Canon**

**CANON EOS 5D MKIII BODY**  
+FREE ACCESSORIES WORTH UP TO £400  
RRP £2999 SAVE £710  
**£2289**

**FREE ACCESSORIES WORTH UP TO £400 WITH EOS 6D OR 5D MK III**

A FULL 12-MONTH SUBSCRIPTION TO ADOBE® CREATIVE CLOUD PHOTOGRAPHY PLAN

**WORTH £104**

**&**

MANFROTTO MK190XPRO3 TRIPOD & BALL HEAD (EOS 6D)  
MANFROTTO MK055XPRO3 TRIPOD & BALL HEAD (EOS 5D III)

**WORTH UP TO £250**

**OR**

MANFROTTO MK190XPRO3 TRIPOD & THREE WAY HEAD (EOS 6D)  
MANFROTTO MK055XPRO3 TRIPOD & THREE WAY HEAD (EOS 5D III)

**WORTH UP TO £228**

**OR**

WACOM INTUOS PRO MEDIUM  
ON REDEMPTION FROM CANON UK

**WORTH UP TO £299**



**Manfrotto**

## Free stuff from Canon

**CANON 100mm**  
F2.8L MACRO EF IS USM  
RRP £1,059.99 SAVE £410  
ONLY £649

**FREE MANFROTTO MONOPOD WORTH £54**

**CANON 24-70mm**  
F2.8L II USM  
RRP £2,299.99 SAVE £750  
ONLY £1,549

**FREE MANFROTTO MONOPOD WORTH £54**

**CANON 70-200mm**  
F4L IS USM  
RRP £1,449.99 SAVE £490  
ONLY £959

**FREE MANFROTTO MONOPOD WORTH £54**

**FREE MANFROTTO MONOPOD**  
679B (3-SECT) BLACK MONOPOD WITH SELECTED LENSES  
ON REDEMPTION FROM CANON UK  
**WORTH £54**

**CANON 16-35mm**  
F2.8L II USM  
RRP £1,799.99 SAVE £590  
ONLY £1,199

**FREE MANFROTTO MONOPOD WORTH £54**

**CANON 17-40mm**  
F4.0 L IS USM  
RRP £939.99 SAVE £320  
ONLY £619

**FREE MANFROTTO MONOPOD WORTH £54**

**CANON 70-200mm**  
F2.8L EF IS USM MKII  
RRP £2,799.99 SAVE £1,100  
ONLY £1,699

**FREE MANFROTTO MONOPOD WORTH £54**

**ULTIMATE STARTER KIT**

CANON POWERSHOT S120 + FREE DCC-1920 CASE + FREE FROM CANON: MANFROTTO PIXI MINI TRIPOD OR NB-6LH BATTERY  
RRP £449  
SAVE £150  
**£299**

CANON P/S G16 + FREE LEXAR 16GB CARD & CANON DCC-1620 LEATHER CASE + FREE FROM CANON: MANFROTTO COMPACT TRIPOD OR NB-10L BATTERY RRP £574 SAVE £175  
**£399**

**CANON 18-15mm**  
F4.0 L USM FISHEYE  
RRP £1,799.99 SAVE £500  
ONLY £999

**FREE MANFROTTO MONOPOD WORTH £54**

**CANON 24-70mm**  
F4.0 L IS USM  
RRP £1,199.99 SAVE £310  
ONLY £889

**FREE MANFROTTO MONOPOD WORTH £54**

**CANON 16-35mm**  
F4.0 L IS USM  
ONLY £1,199

**FREE MANFROTTO MONOPOD WORTH £54**

**FREE ADOBE + TRIPOD OR BATTERY**

CANON POWERSHOT G1X Mk II PREMIUM KIT INCLUDES EVF-DC1 & DCC-1820 LEATHER CASE + FREE FROM CANON ADOBE CC PHOTO PLAN & COMPACT TRIPOD OR NB-12L BATTERY  
**£799**

**NEW**

REAL CAMERA SHOPS • CREDIT OPTIONS AVAILABLE • UK STOCK • AWARD WINNING SERVICE • PART-EXCHANGE • CASH BUY • EXPERT ADVICE



## OLYMPUS OM-D E-M1

& 12-40MM F/2.8  
+ FREE GRIP WORTH £189.99  
RRP £1799 SAVE £50

**£1749**

OLYMPUS OM-D E-M1  
BODY ONLY  
+FREE GRIP WORTH £189.99  
RRP £1099 SAVE £50 **£1049**



## OLYMPUS OM-D E-M10

& 14-42MM F/3.5-5.6EZ  
RRP £699 SAVE £40

**£659**

OLYMPUS OM-D E-M10  
LIMITED EDITION FINISH  
& 14-42MM F/3.5-5.6EZ  
RRP £799 SAVE £50 **£749**



## OLYMPUS OM-D E-M5

& 12-50MM F/3.5-6.3  
RRP £999 SAVE £319

**£680**

OLYMPUS OM-D E-M5  
BODY ONLY  
**£550**



OLYMPUS 9mm F8 FISHEYE  
BODY CAP LENS  
**£89**



OLYMPUS 60mm  
F2.8 MACRO M.ZUIKO  
DIGITAL ED  
RRP £369  
SAVE £10  
**£359**



OLYMPUS 12mm F2 M.ZUIKO  
DIGITAL ED  
RRP £649  
SAVE £100  
**£549**



OLYMPUS 75mm  
F1.8 M.ZUIKO DIGITAL ED  
BLACK or SILVER  
**£699**



OLYMPUS 17mm F1.8 M.ZUIKO  
DIGITAL BLACK or SILVER  
RRP £449  
SAVE £84  
**£365**



OLYMPUS 9-18mm F4-5.6  
M.ZUIKO DIGITAL ED  
**£475**



OLYMPUS 25mm F1.8 M.ZUIKO  
DIGITAL ED BLACK or SILVER  
RRP £365  
SAVE £70  
**£295**



OLYMPUS 14-150mm  
F4-5.6 M.ZUIKO DIGITAL ED  
**£499**



OLYMPUS 45mm F1.8 M.ZUIKO  
DIGITAL ED BLACK or SILVER  
RRP £279  
SAVE £70  
**£209**



OLYMPUS 75-300mm  
F4-5.6 M.ZUIKO DIGITAL ED II  
RRP £419  
SAVE £34  
**£385**



# Book a free test drive today

Get hands-on experience with the latest Olympus products at Cameraworld  
– book your 24-hour test drive at [www.olympus.eu/GB\\_en](http://www.olympus.eu/GB_en)

**cameraworld**





We are a small, family owned and run company, specialising in photographic consumables - and proud winners of a 2013 Good Service Award. We are located in Leamington Spa, in the heart of Warwickshire - if you are passing, please pop into our shop, and meet Cooper - our new office dog!

01926 339977 [www.premier-ink.co.uk](http://www.premier-ink.co.uk)



### PRINTER INK CARTRIDGES



## EPSON

COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two **independent** ink tests that agree...



### Ink Test Winner



"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"

- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing"

- Computer Upgrade Magazine

Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
T007 Black	<b>£29.99</b> 16ml	<b>£3.99</b> 20ml, 3 for <b>£10.99</b>	Photo 790, 870, 890, 895, 900, 915, 1290
T008 Colour	<b>£23.99</b> 46ml	<b>£4.99</b> 50ml, 3 for <b>£13.99</b>	Photo 790, 870, 890, 895, 915
T009 Colour	<b>£29.99</b> 66ml	<b>£4.99</b> 70ml, 3 for <b>£13.99</b>	Photo 900, 1270, 1290
T026 Black	<b>£39.99</b> 16ml	<b>£3.99</b> 20ml, 3 for <b>£10.99</b>	Photo 810, 830, 830u, 925, 935
T027 Colour	<b>£29.99</b> 46ml	<b>£4.99</b> 50ml, 3 for <b>£13.99</b>	
T0341-T0347 Set of 7	<b>£126.99</b> set of 7	Check Website.	Photo 2100
T0341/8, each	<b>£15.99</b> 17ml	Check Website.	Chameleon Inks
T0342/3/4, each	<b>£18.99</b> 17ml	Check Website.	
T0345/6/7, each	<b>£18.99</b> 17ml	Check Website.	
T0441-T0454 Set of 4	<b>£49.99</b> set of 4	<b>£14.99</b> , 3 sets for <b>£42.99</b>	C64, C66, C84, C86,
T0441 Black	<b>£21.99</b> 13ml	<b>£4.99</b> 21ml, 3 for <b>£13.99</b>	CX3600/3650, CX6400, CX6600
T0452/3/4, each	<b>£11.99</b> 8ml	<b>£3.99</b> 21ml, 3 for <b>£10.99</b>	Parasol Inks
T0481-T0486 Set of 6	<b>£69.99</b> set of 6	<b>£19.99</b> , 3 sets for <b>£56.99</b>	R200, R220, R300, R320, R340
T0481/2/3, each	<b>£16.99</b> 13ml	<b>£3.99</b> 21ml, 3 for <b>£10.99</b>	RX500, RX600, RX620, RX640
T0484/5/6, each	<b>£16.99</b> 13ml	<b>£3.99</b> 21ml, 3 for <b>£10.99</b>	Seahorse Inks
T0540-T0549 Set of 8	<b>£109.99</b> set of 8	<b>£35.99</b> , 3 sets for <b>£99.99</b>	Photo R800, R1800
T0540 Gloss	<b>£8.99</b> 13ml	<b>£3.99</b> 21ml, 3 for <b>£13.99</b>	Frog Inks
T0541/2/3/4, each	<b>£14.99</b> 13ml	<b>£4.99</b> 21ml, 3 for <b>£13.99</b>	
T0547/8/9, each	<b>£14.99</b> 13ml	<b>£4.99</b> 21ml, 3 for <b>£13.99</b>	Photo R240, R245,
T0551-T0554 Set of 4	<b>£34.99</b> set of 4	<b>£14.99</b> , 3 sets for <b>£42.99</b>	RX420, RX425, RX520, RX525
T0551 Black	<b>£8.99</b> 8ml	<b>£4.99</b> 21ml, 3 for <b>£10.99</b>	Duck Inks
T0552/3/4, each	<b>£8.99</b> 8ml	<b>£3.99</b> 21ml, 3 for <b>£10.99</b>	Photo R2400
T0591-T0599 Set of 8	<b>£99.99</b> set of 8	Check Website.	Lilly Inks
T0591/2/3, each	<b>£12.99</b> 13ml	Check Website.	
T0594/5/6, each	<b>£12.99</b> 13ml	Check Website.	
T0597/8/9, each	<b>£12.99</b> 13ml	Check Website.	
T0611-T0614 Set of 4	<b>£34.99</b> set of 4	<b>£14.99</b> , 3 sets for <b>£42.99</b>	D68, D88,
T0611 Black	<b>£8.99</b> 8ml	<b>£4.99</b> 21ml, 3 for <b>£13.99</b>	DX3800/3850, DX4200/4250, DX4800/4850
T0612/3/4, each	<b>£8.99</b> 8ml	<b>£3.99</b> 21ml, 3 for <b>£10.99</b>	Teddy Bear Inks
T0711-T0714 Set of 4	<b>£34.99</b> set of 4	<b>£14.99</b> , 3 sets for <b>£42.99</b>	S20, S21, SX100/105/110/115/200/205/210/215
T0711 Black	<b>£8.99</b> 7.4ml	<b>£4.99</b> 13ml, 3 for <b>£13.99</b>	SX400/405/415/515, D78/92/120, B40W, BX400/4400/5000/6000/7000/7400/8400/9400
T0712/3/4, each	<b>£8.99</b> 5.5ml	<b>£3.99</b> 13ml, 3 for <b>£10.99</b>	
T0791-T0796 Set of 6	<b>£74.99</b> set of 6	Check Website.	Photo 1400
T0791/2/3, each	<b>£12.99</b> 10ml	Check Website.	Owl Inks
T0794/5/6, each	<b>£12.99</b> 10ml	Check Website.	
T0801-T0806 Set of 6	<b>£51.99</b> set of 6	<b>£19.99</b> , 3 sets for <b>£57.99</b>	Photo P50, PX650/660/700W/710W/720W,
T0801/2/3, each	<b>£8.99</b> 7.4ml	<b>£3.99</b> 13ml, 3 for <b>£10.99</b>	PX730W/800FW/810FW/830FW/830FW/D
T0804/5/6, each	<b>£8.99</b> 7.4ml	<b>£3.99</b> 13ml, 3 for <b>£10.99</b>	R265/268/360, RX560/585/685
T0870-T0879 Set of 8	<b>£74.99</b> set of 8	Check Website.	Photo R1900
T0870 Gloss	<b>£7.99</b> 11.4ml	Check Website.	Flamingo Inks
T0871/2/3/4, each	<b>£9.99</b> 11.4ml	Check Website.	
T0877/8/9, each	<b>£9.99</b> 11.4ml	Check Website.	
T0961-T0969 Set of 8	<b>£74.99</b> set of 8	Check Website.	Photo R2880
T0961/2/3/4/5, each	<b>£9.99</b> 11.4ml	Check Website.	Husky Inks
T0966/7/8/9, each	<b>£9.99</b> 11.4ml	Check Website.	
T1281-T1284 Set of 4	<b>£29.99</b> set of 4	<b>£14.99</b> set of 4	S22, SX125/130, SX420W/425W/445W,
T1281 Black	<b>£7.99</b> 5.8ml	<b>£4.99</b> 13ml	BX305F
T1282/3/4, each	<b>£7.99</b> 3.5ml	<b>£3.99</b> 10ml	Fox Inks
T1291-T1294 Set of 4	<b>£42.99</b> set of 4	<b>£16.99</b> sets of 4	SX420W/425W/445W/525W/620FW,
T1291 Black	<b>£10.99</b> 11.2ml	<b>£4.99</b> 16ml	BX305F/320FW/525W/535W/625FW/630FW,
T1292/3/4, each	<b>£10.99</b> 7ml	<b>£4.49</b> 13ml	BX635FW/BX925FW/D/BX335FW/D, B42WD
T1571-9, each	<b>£20.99</b> 25.5ml each or <b>£164.99</b> set of 8		Photo R3000 Turtle Inks
T1591-9, each	<b>£14.99</b> 17ml each or <b>£107.99</b> set of 8		Photo R2000 Kingfisher Inks
T5591-6, each	<b>£13.99</b> 13ml each or <b>£74.99</b> set of 6		Photo RX700 Penguin Inks
T5801-9, each	<b>£41.99</b> 80ml each or <b>£329.99</b> set of 8		Photo Pro 3800, 3880
No.16 Set of 4	<b>£24.99</b> set of 4	<b>£14.99</b> set of 4	Workforce WF-2010W, 2510WF, 2520NF,
No.16 Black	<b>£7.99</b> 5.4ml	<b>£4.99</b> 13ml	2530WF, 2540WF
No.16 C/M/Y, each	<b>£5.99</b> 3.1ml	<b>£3.99</b> 13ml	Fountain Pen Inks
No.16XL Set of 4	<b>£44.99</b> set of 4	<b>£14.99</b> set of 4	Workforce WF-2010W, 2510WF, 2520NF,
No.16XL Black	<b>£14.99</b> 12.9ml	<b>£4.99</b> 18ml	2530WF, 2540WF
No.16XL C/M/Y, each	<b>£11.99</b> 6.5ml	<b>£3.99</b> 13ml	High Capacity Fountain Pen Inks
No.18 Set of 4	<b>£22.99</b> set of 4	<b>£14.99</b> set of 4	Expression Home XP30, XP102, XP202, XP205
No.18 Black	<b>£7.99</b> 5.2ml	<b>£4.99</b> 18ml	XP302, XP305, XP402, XP405
No.18 C/M/Y, each	<b>£5.99</b> 3.3ml	<b>£3.99</b> 13ml	Daisy Inks
No.18XL Set of 4	<b>£46.99</b> set of 4	<b>£14.99</b> set of 4	Expression Home XP30, XP102, XP202, XP205
No.18XL Black	<b>£14.99</b> 11.5ml	<b>£4.99</b> 18ml	XP302, XP305, XP402, XP405
No.18XL C/M/Y, each	<b>£11.99</b> 6.6ml	<b>£3.99</b> 13ml	High Capacity Daisy Inks
No.24 Set of 6	<b>£44.99</b> set of 6	<b>NEW</b>	Expression Photo XP750, XP850
No.24 B/L/C/L/M, each	<b>£7.99</b> 5.1ml	<b>NEW</b>	High Capacity Elephant Inks
No.24 C/M/Y, each	<b>£7.99</b> 4.8ml	<b>NEW</b>	
No.24XL Set of 6	<b>£69.99</b> set of 6	<b>NEW</b>	Expression Premium XP600, XP605, XP700,
No.24XL B/L/C/L/M, each	<b>£11.99</b> 9.8ml	<b>NEW</b>	XP800
No.24XL C/M/Y, each	<b>£11.99</b> 8.7ml	<b>NEW</b>	Polar Bear Inks
No.26 Set of 4 (no PB)	<b>£30.99</b> set of 4	<b>NEW</b>	
No.26 Black	<b>£8.99</b> 6.2ml	<b>NEW</b>	
No.26 Photo Black	<b>£7.99</b> 4.7ml	<b>NEW</b>	
No.26 C/M/Y, each	<b>£7.99</b> 4.5ml	<b>NEW</b>	
No.26XL Set of 4 (no PB)	<b>£54.99</b> set of 4	<b>NEW</b>	
No.26XL Black	<b>£14.99</b> 12.1ml	<b>NEW</b>	
No.26XL Photo Black	<b>£13.99</b> 8.7ml	<b>NEW</b>	
No.26XL C/M/Y, each	<b>£13.99</b> 9.7ml	<b>NEW</b>	

If you cannot find the ink cartridges for your printer, please check our website, or give us a call, and we'll do our best to help. We stock what is probably the UK's largest range of ink cartridges and photo paper, including wide format ink cartridges and roll papers.

## Canon

### Canon Originals

BCi6 All colours, 13ml, each	<b>£8.99</b>
PGi5 Black 26ml	<b>£12.99</b>
CLi8 All colours, 13ml, each	<b>£10.99</b>
CLi42 All colours, 13ml, each	<b>£10.99</b>
CLi42 Set of 8	<b>£79.99</b>
PGi9 All colours, 14ml, each	<b>£9.99</b>
PGi9 Set of 10	<b>£89.99</b>
PGi29 All colours, 36ml, each	<b>£22.99</b>
PGi29 Set of 12	<b>£269.99</b>
PGi72 All colours, 14ml, each	<b>£10.99</b>
PGi72 Set of 10	<b>£99.99</b>
PGi520 Black 19ml	<b>£10.99</b>
CLi521 B/C/M/Y/GY 9ml	<b>£9.99</b>
PGi520/CLi521 Set of 5	<b>£46.99</b>
PGi525 Black 19ml	<b>£10.99</b>
CLi526 B/C/M/Y/GY 9ml	<b>£9.99</b>
PGi525/CLi526 Set of 5	<b>£46.99</b>
PGi550 Black 15ml	<b>£10.99</b>
CLi551 B/C/M/Y/GY 7ml	<b>£8.99</b>
PGi550/CLi551 Set of 5	<b>£42.99</b>
PG40 Black 16ml	<b>£14.99</b>
PG50 Black 22ml	<b>£21.99</b>
PG510 Black 9ml	<b>£11.99</b>
PG512 Black 15ml	<b>£16.99</b>
PG540XL Black 21ml	<b>£17.99</b>
PG545XL Black 15ml	<b>£16.99</b>
CL41 Colour 12ml	<b>£18.99</b>
CL51 Colour 21ml	<b>£25.99</b>
CL511 Colour 9ml	<b>£15.99</b>
CL513 Colour 13ml	<b>£20.99</b>
CL541XL Colour 15ml	<b>£19.99</b>
CL546XL Colour 13ml	<b>£18.99</b>

### Canon Compatibles

BCi6 All colours, 15ml, each	<b>£2.99</b>
PGi5 Black 29ml	<b>£4.99</b>
CLi8 B/C/M/Y/PC/PM 15ml	<b>£3.99</b>
PGi520 Black 19ml	<b>£4.99</b>
CLi521 B/C/M/Y/GY 9ml	<b>£3.99</b>
PGi525 Black 19ml	<b>£4.99</b>
CLi526 B/C/M/Y/GY 9ml	<b>£3.99</b>
PGi550XL Black 25ml	<b>£4.99</b>
CLi551XL B/C/M/Y/GY12ml	<b>£3.99</b>
PG40 Black 28ml	<b>£13.99</b>
PG50 Black 28ml	<b>£12.99</b>
PG510 Black 11.5ml	<b>£13.99</b>
PG512 Black 18ml	<b>£14.99</b>
PG540XL Black 21ml	<b>£13.99</b>
CL41 Colour 16ml	<b>£16.99</b>
CL51 Colour 24ml	<b>£14.99</b>
CL512 Colour 11.5ml	<b>£15.99</b>
CL513 Colour 15ml	<b>£16.99</b>
CL541XL Colour 15ml	<b>£15.99</b>

Many more in stock!



### HP Originals

No.38 All Colours 27ml each	<b>£26.99</b>
No.300 Black 4ml	<b>£10.99</b>
No.300 Colour 4ml	<b>£12.99</b>
No.301 Black 3ml	<b>£9.99</b>
No.301 Colour 3ml	<b>£11.99</b>
No.337 Black 11ml	<b>£18.99</b>
No.338 Black 11ml	<b>£18.99</b>
No.339 Black 21ml	<b>£25.99</b>
No.343 Colour 7ml	<b>£20.99</b>
No.344 Colour 14ml	<b>£28.99</b>
No.350 Black 4.5ml	<b>£11.99</b>
No.351 Colour 3.5ml	<b>£14.99</b>
No.363 Black 6ml	<b>£13.99</b>
No.363 C/M/Y/PC/PM each	<b>£9.99</b>
No.364 Black 6ml	<b>£7.99</b>
No.364 PB/C/M/Y 3ml each	<b>£6.99</b>
No.364 Set of 4	<b>£22.99</b>
No.901 Black 4ml	<b>£11.99</b>
No.901 Colour 4ml	<b>£14.99</b>
No.920XL Set of 4	<b>£46.99</b>
No.932XL Black 22.5ml each	<b>£21.99</b>
No.933XL C/M/Y 8.5ml each	<b>£9.99</b>
No.940XL Set of 4	<b>£69.99</b>
No.950XL Black 53ml each	<b>£24.99</b>
No.951XL C/M/Y 24ml each	<b>£17.99</b>

### HP Compatibles

No.15 Black 46ml	<b>£4.99</b>
No.21 Black 10ml	<b>£7.99</b>
No.22 Colour 21ml	<b>£11.99</b>
No.45 Black 45ml	<b>£4.99</b>
No.56 Black 24ml	<b>£9.99</b>
No.57 Colour 24ml	<b>£12.99</b>
No.78 Colour 36ml	<b>£9.99</b>
No.110 Colour 12ml	<b>£10.99</b>
No.300XL Black 18ml	<b>£14.99</b>
No.300XL Colour 18ml	<b>£16.99</b>
No.301XL Black 15ml	<b>£14.99</b>
No.301XL Colour 18ml	<b>£16.99</b>
No.336 Black 10ml	<b>£7.99</b>
No.337 Black 21ml	<b>£10.99</b>
No.338 Black 21ml	<b>£10.99</b>
No.339 Black 34ml	<b>£12.99</b>
No.342 Colour 12ml	<b>£10.99</b>
No.343 Colour 21ml	<b>£12.99</b>
No.344 Colour 21ml	<b>£14.99</b>
No.348 Photo 21ml	<b>£12.99</b>
No.350XL Black 30ml	<b>£14.99</b>
No.351XL Colour 20ml	<b>£16.99</b>
No.363 Black 20ml	<b>£6.99</b>
No.363 C/M/Y/PC/PM each	<b>£4.99</b>
No.364XL Black 18ml	<b>£9.99</b>
No.364XL C/M/Y 11ml each	<b>£8.99</b>

Many more in stock!

## Kodak

### Kodak Original Ink / Paper

ESP Black Series 10 Ink	<b>£6.99</b>
ESP Colour Series 10 Ink	<b>£12.99</b>
ESP Black Series 30 Ink	<b>£6.99</b>
ESP Colour Series 30 Ink	<b>£12.99</b>
ESP Black/Colour Twin Packs	<b>£18.99</b>

Kodak Photo Paper also in stock!



### Brother Originals

LC1100 Set of 4	<b>£36.99</b>
LC1240 Set of 4	<b>£47.99</b>
LC1280XL Set of 4	<b>£65.99</b>

### Brother Compatibles

LC900 Set of 4	<b>£11.99</b>
LC970 / 1000 Set of 4	<b>£11.99</b>
LC980 / 1100 Set of 4	<b>£11.99</b>
LC985 Set of 4	<b>£11.99</b>
LC1240 Set of 4	<b>£11.99</b>
LC1280XL Set of 4	<b>£15.99</b>

Many more in stock!



### Lexmark Originals

No.14 Black	<b>£18.99</b>
No.15 Colour	<b>£20.99</b>
No.28 Black	<b>£18.99</b>
No.29 Colour	<b>£19.99</b>
No.32 Black	<b>£22.99</b>
No.33 Colour	<b>£24.99</b>
No.36 Black	<b>£19.99</b>
No.37 Colour	<b>£20.99</b>
No.100 Set of 4	<b>£39.99</b>

### Lexmark Compatibles

No.1 Colour	<b>£10.99</b>
No.2 Colour	<b>£11.99</b>
No.3 Black	<b>£14.99</b>
No.16 Black	<b>£11.99</b>
No.17 Black	<b>£9.99</b>
No.26 Colour	<b>£12.99</b>
No.27 Colour	<b></b>



# Lowering the Cost of Photography

Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.99 per order. All prices include VAT, and a full VAT receipt is provided with every order. Payment accepted by credit/debit card, cheque or postal order. Orders accepted securely online, [www.premier-ink.co.uk](http://www.premier-ink.co.uk), over the telephone, 01926 339977, by post, or by visiting our shop: Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Leamington Spa, CV31 1XB.

01926 339977 [www.premier-ink.co.uk](http://www.premier-ink.co.uk)



# Premier Ink & Photographic

Winners of an Amateur Photographer 2013 "Good Service Award"

## MEMORY

### SanDisk

**SanDisk Blue SDHC Class 4 5MB/s**

2GB 5MB/s	£3.99
4GB 5MB/s	£4.49
8GB 5MB/s	£4.99
16GB 5MB/s	£8.99

**SanDisk Ultra SDHC Class 6 30MB/s**

4GB 30MB/s	£5.99
8GB 30MB/s	£6.99
16GB 30MB/s	£10.99
32GB 30MB/s	£19.99

**SanDisk Extreme SDHC Class 10 UHS-1, 30 & 45MB/s**

4GB 30MB/s	£7.99
8GB 30MB/s	£9.99
16GB 45MB/s	£14.99
32GB 45MB/s	£26.99
64GB 45MB/s	£57.99

**NEW SanDisk Extreme 80 SDHC UHS-1 Class 10 80MB/s**

8GB 80MB/s	£14.99
16GB 80MB/s	£22.99
32GB 80MB/s	£42.99
64GB 80MB/s	£84.99

**SanDisk Ultra Compact Flash 30MB/s**

4GB 30MB/s	£13.99
8GB 30MB/s	£19.99
16GB 30MB/s	£34.99

**SanDisk Extreme Compact Flash 60MB/s**

8GB 60MB/s	£27.99
16GB 60MB/s	£45.99
32GB 60MB/s	£76.99
64GB 60MB/s	£139.99

**SanDisk Extreme Pro Compact Flash 90MB/s**

16GB 90MB/s	£72.99
-------------	--------

**SanDisk Ultra MicroSDHC Class 10 30MB/s**

8GB 30MB/s	£7.99
16GB 30MB/s	£12.99
32GB 30MB/s	£24.99
64GB 30MB/s	£48.99

**SanDisk Cruzer Blade USB Pen Drives**

8GB USB 2.0	£4.99
16GB USB 2.0	£7.99
32GB USB 2.0	£15.99

### Lexar

**Lexar Professional SDHC Class 10, UHS-1 400X, 60MB/s**

8GB 60MB/s	£11.99
16GB 60MB/s	£17.99
32GB 60MB/s	£32.99

**Lexar Professional Compact Flash 800X, 120MB/s**

8GB 120MB/s	£24.99
16GB 120MB/s	£39.99
32GB 120MB/s	£69.99

**Lexar Professional Dual Slot Reader SD & Compact Flash**

USB3.0 Reader 500MB/s	£25.99
-----------------------	--------

### DELKIM DEVICES

**Delkim Professional Compact Flash 500X, 75MB/s**

8GB 75MB/s	£16.99
16GB 75MB/s	£27.99
32GB 75MB/s	£46.99

**Waterproof Memory Card Storage Totes**

SD Tote Holds 8 SD cards	£6.99
CF Tote Holds 4 Compact Flash	£6.99

**Universal Memory Card Readers**

USB2.0 Reader 30MB/s	£9.99
USB3.0 Reader 500MB/s	£19.99

## BATTERIES

### Camera Batteries

A comprehensive range of rechargeable Li-ion batteries. Manufactured by respected independent battery manufacturers Energizer, Hahnel and Blumax. All batteries come with a 2 year guarantee.

**NB-2L/LH for Canon** £9.99

**NB-4L for Canon** £9.99

**NB-5L for Canon** £9.99

**NB-6L for Canon** £9.99

**NB-7L for Canon** £12.99

**NB-9L for Canon** £9.99

**NB-10L for Canon** £12.99

**NB-11L for Canon** £12.99

**BP-511 for Canon** £12.99

**LP-E5 for Canon** £12.99

**LP-E6 for Canon** £19.99

**LP-E8 for Canon** £15.99

**LP-E10 for Canon** £12.99

**LP-E12 for Canon** £12.99

**NP45 for Fuji** £9.99

**NP50 for Fuji** £9.99

**NP95 for Fuji** £9.99

**NPW126 for Fuji** £17.99

**NP400 for Minolta** £12.99

**EN-EL1 for Nikon** £9.99

**EN-EL3E for Nikon** £14.99

**EN-EL5 for Nikon** £9.99

**EN-EL9 for Nikon** £12.99

**EN-EL10 for Nikon** £9.99

**EN-EL11 for Nikon** £9.99

**EN-EL12 for Nikon** £9.99

**EN-EL14 for Nikon** £19.99

**EN-EL15 for Nikon** £24.99

**EN-EL19 for Nikon** £12.99

**EN-EL20 for Nikon** £14.99

**EN-EL21 for Nikon** £14.99

**LI10B/12B for Olympus** £9.99

**LI40B/42B for Olympus** £9.99

**LI50B for Olympus** £9.99

**BLM-1 for Olympus** £12.99

**BLN-1 for Olympus** £24.99

**BLS-1 for Olympus** £12.99

**BLS-5 for Olympus** £15.99

**CGR-S006 for Panasonic** £9.99

**CGA-S007 for Panasonic** £9.99

**DMW-BCG10 for Panasonic** £19.99

**DMW-BCJ13 for Panasonic** £19.99

**DMW-BCK7 for Panasonic** £19.99

**DMW-BLB13 for Panasonic** £19.99

**DMW-BLE9 for Panasonic** £12.99

**DMW-BLF19 for Panasonic** £19.99

**DMW-BMB9 for Panasonic** £22.99

**D-L150 for Pentax** £12.99

**D-L190 for Pentax** £12.99

**D-L109 for Pentax** £12.99

**SLM-1674 for Samsung** £9.99

**BG-1 for Sony** £19.99

**BX-1 for Sony** £14.99

**NP-FM500H for Sony** £19.99

**NP-FH50 for Sony** £19.99

**NP-FW50 for Sony** £24.99

### Professional Battery Grips

A range of professional battery grips from Hahnel. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

**For Canon 5DMkII:** £84.99

**For Canon 5DMkIII:** £84.99

**For Canon 7D:** £84.99

**For Canon 60D:** £84.99

**For Canon 550D:** £84.99

**For Canon 600D:** £84.99

**For Canon 650D:** £84.99

**For Canon 700D:** £84.99

**For Nikon D600:** £84.99

**For Nikon D800/D800E:** £84.99

**For Nikon D7000:** £84.99

### Universal Charger

The NEW Hahnel UniPal charger is able to charge AA, AAA, Li-ion batteries, cameras, phones, iPods and more! Main power cable, plus 12V car charger. Full details on our website.

£19.99

### AA & AAA Rechargeables

AA 1300mAh Lloytron (4)	£4.99
AA 2050mAh GP Reckyo (4)	£7.99
AA 2300mAh Energizer Extreme (4)	£8.99
AA 2500mAh GP (4)	£8.99
AA 2900mAh Delkin (4)	£9.99
AAA 850mAh GP Reckyo (4)	£5.99
AAA 950mAh Duracell (4)	£6.99
AAA 1000mAh Lloytron (4)	£4.99

### Coin Cells & Lithiums

AAA Energizer Ultimate Lithium (4)	£5.99
AAA Energizer Ultimate Lithium (4)	£5.99
CR123A Energizer Lithium (1)	£1.99
CR2 Energizer Lithium (1)	£1.99
2CR5 Energizer Lithium (1)	£3.99
CRV3 Energizer Lithium (1)	£5.99
LR44 Energizer Alkaline (2)	£1.99
CR2025, CR2032 etc	£1.99

## SCREW-IN FILTERS

### KOOD Slim Frame UV Filters

46mm	£4.99
49mm	£4.99
52mm	£4.99
55mm	£5.99
58mm	£6.99
62mm	£7.99
67mm	£8.99
72mm	£9.99
77mm	£11.99
82mm	£14.99
86mm	£19.99

### Marumi DHG Slim Frame Multicoated Clear Protection Filters

46mm	£10.99
49mm	£10.99
52mm	£10.99
55mm	£11.99
58mm	£12.99
62mm	£14.99
67mm	£15.99
72mm	£17.99
77mm	£19.99
82mm	£22.99

### Hoya HMC Slim Frame Multicoated UV Filters

37mm	£12.99
46mm	£12.99
52mm	£11.99
58mm	£14.99
62mm	£16.99
67mm	£18.99
72mm	£21.99
77mm	£25.99
82mm	£29.99

### KOOD Slim Frame Circular Polarising Filters

46mm	£12.99
52mm	£14.99
55mm	£15.99
58mm	£17.99
62mm	£19.99
67mm	£22.99
72mm	£26.99
77mm	£29.99
82mm	£34.99
86mm	£39.99

### Marumi DHG Slim Frame Multicoated Circular Polarising Filters

52mm	£13.99
58mm	£15.99
62mm	£17.99
67mm	£19.99
72mm	£21.99
77mm	£24.99

### Marumi DHG Slim Frame Multicoated Circular Polarising Filters

52mm	£31.99
58mm	£35.99
62mm	£39.99
67mm	£44.99
72mm	£49.99
77mm	£54.99
82mm	£69.99

### Hoya Pro-1 Digital Slim Frame Multicoated UV Filters

52mm	£27.99
58mm	£32.99
62mm	£35.99
67mm	£39.99
72mm	£44.99
77mm	£49.99
82mm	£59.99

### Hoya Pro-1 Digital Slim Frame Multicoated Circular Polarising Filters

52mm	£52.99
58mm	£60.99
62mm	£67.99
67mm	£75.99
72mm	£90.99
77mm	£99.99
82mm	£120.99

## SQUARE FILTERS

### KOOD P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters

**KOOD square filters are manufactured in the UK, and are fully compatible with the Cokin P-Type filter system**

49mm Adapter Ring	£4.99	Circular Polarizing	£29.99
52mm Adapter Ring	£4.99	ND2	£9.99
55mm Adapter Ring	£4.99	ND4	£9.99
58mm Adapter Ring	£4.99	ND8 NEW	£10.99
62mm Adapter Ring	£4.99	ND2 Soft Graduated	£11.99
67mm Adapter Ring	£4.99	ND2 Hard Graduated	£11.99
72mm Adapter Ring	£4.99	ND4 Soft Graduated	£11.99
77mm Adapter Ring	£4.99	ND4 Hard Graduated	£11.99
82mm Adapter Ring	£4.99	ND8 Soft Graduated NEW	£13.99
Standard Holder	£5.99	ND8 Hard Graduated NEW	£13.99
Wide Angle Holder	£6.99	Light Blue Graduated	£11.99
Filter Wallet (hold 8 filters)	£9.99	Dark Blue Graduated	£11.99

### Six-Piece ND Filter Kit

£43.99

Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND4 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm).

## LENS HOOD & CAPS

### Bayonet-Fit Lens Hoods

A comprehensive range of after-market black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

ES-62 Canon 50/1.8	£9.99
ES-71II Canon 50/1.4	£9.99
ET-60 Canon 75-300/4-5.6	£9.99
ET-65B Canon 70-300/4-5.6	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-73B Canon 17-85 IS	£9.99
EW-78B Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 18-55 IS	£12.99
EW-83E Canon 17-10/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-A5 Nikon 18-55 VR	£7.99
SH-006 Sony 18-70/3.5-5.6	£9.99

### Screw-Fit Lens Hoods

52mm Shaped Petal Hood	£6.99
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£9.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

### Lens Caps

Lens Caps Centre-Pinch Style	£2.99
Lens Caps White Balance	£9.99
Body Caps Ni/Ca/Px/Oi/S	£3.99
Rear Caps Ni/Ca/Px/Oi/S	£3.99

## STEPPING RINGS & MACRO

### Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm	52-55mm	58-55mm	67-62mm
37-43mm	52-58mm	58-62mm	67-77mm
43-46mm	55-52mm	58-67mm	72-77mm
46-49mm	55-58mm	62-67mm	72-77mm
49-52mm	58-52mm	62-72mm	77-72mm

Over 160 different sizes in stock, from 25mm to 105mm. The largest selection in the UK?

£4.99 each!

### Reversing Rings

£12.99

### Coupling Rings

£11.99

Canon, Nikon, Sony, Olympus and Pentax. Sizes from 52mm to 77mm.

### Extension Tubes

£17.99

Canon, Nikon, Sony, Olympus and Pentax.

1.0X-2.0X	£49.99
1.0X-3.3X	£64.99

## TRIPODS

### VANGUARD

**Vanguard AltaPRO263AT**

Aluminium 3-section tripod with magnesium canopy and Multi-Angle-Central-Column.

Weight: 2.00kg  
Load: 7.0kg  
Folded: 63cm  
Height: 165cm

RRP £160 **NOW £89.99**

### SBH100

Magnesium alloy ball head with twin adjuster knobs, 2 spirit levels, quick release plate.

Weight: 0.39kg  
Load: 10.0kg

£69.99 **NOW £20.99**

### GH100

Award-winning pistol grip head with spirit level, friction control and panoramic function.

Weight: 0.75kg  
Load: 6.0kg

RRP £150 **NOW £89.99**

### AltaPRO263AT+SBH100

RRP £310 **NOW £159.99**

### AltaPRO263AT+GH100

RRP £310 **NOW £159.99**

### Manfrotto

**Manfrotto 055XPROB**

Aluminium 3-section tripod, aluminium canopy, horizontal tilting central column.

Weight: 2.40kg  
Load: 7.0kg  
Folded: 65cm  
Height: 178cm

RRP £175 **NOW £129.99**

### 804RC2

Sturdy three way pan and tilt head with RC2 quick release.

Weight: 0.79kg  
Load: 4.0kg

RRP £76 **NOW £20.99**

### 496RC2

Popular ball head with adjuster knobs and RC2 quick release.

Weight: 0.46kg  
Load: 6.0kg

RRP £76 **NOW £20.99**

### 055XPROB + 804RC2

RRP £251 **NOW £169.99**

### 055XPROB + 496RC2

RRP £251 **NOW £169.99**

### MM294A4

Aluminium 4-section monopod

Folded: 49cm  
Height: 151cm  
Load: 0.60kg

£34.99 **NOW £10.99**

### MM294C4

Carbon Fibre 4-section monopod

Folded: 49cm  
Height: 151cm  
Load: 0.50kg

£59.99 **NOW £15.99**

### hähnel

**Triad 30 Lite**

4 section aluminium alloy tripod, reversible centre column, built in spirit level. Supplied with BH30 alloy ball head and carry case.

Weight: 1.20kg  
Max Load: 4.0kg  
Folded: 56cm  
Max Height: 142cm

RRP £65 **NOW £39.99**

### Triad 40 Lite

£49.99

Including BH40 alloy ball head.

Weight: 1.58kg  
Max Load: 5.0kg  
Folded: 60cm  
Max Height: 153cm

### Triad 60 Lite

4 section aluminium alloy tripod including 3-way fluid damped pan/tilt head and carry case.

Weight: 1.90kg  
Max Load: 5.0kg  
Folded: 61cm  
Max Height: 162cm

RRP £85 **NOW £59.99**

"An excellent value for money tripod"

Amateur Photographer Magazine

RRP £85 **NOW £59.99**

### BH30 Ball Head

£19.99

### BH40 Ball Head

£29.99

### BENRO

**GH1P**

Superb gimbal head, with control handle, Side mounting for lens.

Weight: 0.8kg  
Load: 12.0kg

RRP £320 **NOW £100.99**

### GH2

Heavy duty gimbal head, with massive load rating. Flat mounting for lens.

Weight: 1.4kg  
Load: 23.0kg

RRP £440 **NOW £140.99**

## BAGS

### thinkTANK photo

**We will match or beat ANY UK Think Tank price! Full range in stock!**

**Retrospective Range**

**Airport Commuter**

**Retro 5** £103

**Retro 7** £114

**Retro 10** £116

**Retro 20** £120

**Retro 30** £138

**Retro 40** £157

**Streetwalker Pro** £140

**Glass Limo** £147

**£270**

### Billingham

**We will match or beat ANY UK Billingham price! Full range in stock!**

**Hadley Range**

**The 5 Series**

**Digital** £125

**Small** £155

**Large** £175

**Pro** £190

**Flaps** £6

**Superflex Inserts** £16

**Shoulder Pad SP40** £30

**Tripod Straps** £22

**225** £290

**335** £300

**445** £325

**555** £365

**The 07 Bags**

**107** £290

**207** £315

**307** £335

### VANGUARD

**UP-Rise Messengers**

**UP-Rise Backpacks**

**Uprise 28** £71

**Uprise 38** £82

**Uprise 45** £75

**Uprise 46** £85

**Uprise 48** £90

## CAMERA STRAPS

### OP TECH USA

**Wrist Strap** £9.99

**Classic Strap** £14.99

**Super Classic Strap** £15.99

**Pro 3/8 Strap** £15.99

**Pro Loop Strap** £15.99

**Utility Sling Strap** £19.99

Full range of accessories in stock

## FLASH GUNS

### Nissin

**Nissin Di866 MkII**

A guide number of 60m/ISO100 and a clear, full colour LCD panel, makes this advanced unit simple to use. Covering a range of focal lengths from 24-105mm and including a secondary fill in flash unit. Includes built-in USB port for down-loading upgrades.

£189.99

Canon, Nikon & Sony

### Nissin Di622 MkII

An impressively powerful flashgun with a guide number of 44m, bounce and swivel head, full TTL, wide angle diffuser.

£114.99

Canon, Nikon & Sony





**The ORIGINAL commission sale specialists**  
**We also PART EXCHANGE and BUY FOR CASH**  
**Good quality equipment always wanted**

**Mail  
Order  
Hotline** **01463 783850** The Kirk, Wester Balblair,  
Beauly, Inverness. IV4 7BQ. **E: [info@ffordes.com](mailto:info@ffordes.com)**  
**F: 01463 782072**



**ffordes**  
photographic

***PART - EXCHANGE  
COMMISSION SALE  
BUY FOR CASH***

Within 24  
hours Mon-Fri  
Ask for details



**FOR A  
QUOTE**

**Pay by Cash or Cheque plus...**

Prices correct when compiled. E&OE.

 **Connect  
NOW** **Established 1960**



&\$0' (1+,\*+675((7/21'211:-(-  
7(/RU  
0216\$7SP)\$;  
**ZZZ QEKROWP HDERP**  
<\$5'60251,1\*721&5(6&(1778%(  
\$1-2-772\*5\$2-65-8\$0-(5\$8211(8725

$$850(582031<)257+(\$0\$7(85352))(66,21\$/3+272*5\$3+(5850(582//(&725$$
[illegible]

<b>LEICA 1116 BODY/NR-NEW</b>	\$599-\$7145	<b>RODENTKOST 55,75,90,115mm.</b>	\$695-\$1375	<b>DIGITAL CAMCORDERS</b>	KONICA HEXAR-RF-50IZ/ULTECH	E795-\$1395	BABY/SEMJOINTKA	E225-\$395	SO FEEL FREE TO MAKE US RESPONSIBLE.
<b>LEICA 5cm,30cm SUMMICRON SCREW</b>	E450	<b>RAYNOX 180deg PRO VERTER</b>	NEW	<b>CANON XMML 1.2-LENSES</b>	E834-E1275	9012 R/900Z/1P5-OPT TELTY	E475-E1995	COMMERCIAL KSTAR LENSES	EASK
<b>LEICA SUMITAR 139 5cmf1.5</b>	E445-E595	<b>ROLLEX-CORDS/FLEX EARPLUG</b>	EASK	<b>PANASONIC AMATEUR+PRO</b>	LOTS,PHONE	Leitz 400+560mmf5.6/8	EASK	CONTAFLX Super/B/C	E145-E395
<b>LEICA ZEISS 25x18mm NEW</b>	E825-E1055	<b>ROLLEXLEIF T.C.O.F.E</b>	E245-E1695	<b>SONY AMATEUR+PRO</b>	LOTS,PHONE	Coil 50mm Summicron "Hblackpoint"	Eoffers	CONTAEX +50mm	E295-E1495
<b>LEICA 21mm,24mm 12.8M ASPH.</b>	E1395-E2495	<b>ROLLEX SL-35 GERMAN BOXED NEW</b>	EONEG	<b>Various amateur/pro camcorders</b>	EASK	Leitz Mooly Motor Black superb	Eoffers	CONTAIX W11A	E225-E495
		<b>ROLLEX SL-35,66MM,COMPLET E</b>	E700-E1005			M.P.M.A. 2/M2/M2.8	E505-E1645	CONTAIX W11A +5mm/FABILEST?	EASK

: +\$7 <28 : (3 (&7) 520 1.8 +2/ \$6 ±. 12: / ( ' \* ( ; 3; 5.1 (& ( ; 7; 16,9 ( 672&. 6  
 %8 < %< 3267 : 7+ 727\$/ &21) (1&) ( ) 25 \$1 < 5 (\$621 <28 \$5 ( 127 / 17,5 ( / <6\$7,6) ( ' 217 7 / 11 86 : + < 5 (7851 \* 22' 6 : 7+,1  
 ' \$ <6 ) 25.00 ( ' 7 ( 5 ) 81' / (66 3267\$\* ( 0217 +6 \*8\$5 \$17 ( ( 48,30 / 17,60 / \$5,72 \$29 : \$ 17 ( ) 25 &\$6+



WHO ARE WE?

# Mifsuds

.COM

Proud To  
Be Family  
Run In  
Brixham  
Since  
**1954!**

WHERE ARE WE?

Mail Order :  
**01803 852400**  
Email - [info@mifsuds.com](mailto:info@mifsuds.com)  
**www.mifsuds.com**  
27-29, Bolton Street, Brixham, Devon. TQ5 9BZ.

PHONE LINES OPEN

MON -FRI 8am - 5pm

SAT 9am - 5pm

SUN 10am - 1pm

SHOP OPEN

MON -SAT 9am - 5pm

SUN 10am - 1pm

PLEASE READ THIS

Collection can be arranged, contact us at [info@mifsuds.com](mailto:info@mifsuds.com) or ring 01803 852400

## WE WANT YOUR EQUIPMENT

## WE PART EXCHANGE, BUY FOR CASH OR COMMISSION SALE

### Canon

### PROFESSIONAL STOCKISTS

WE STOCK THE CANON RANGE IN DEPTH - SEE WEB OR RING FOR AVAILABILITY AND PRICES

EOS 1DX

FULL FRAME

Body **£4844**

EOS 5D MKIII

FULL FRAME

Body **£2299**  
c/w 24-105 IS **£2899**

EOS 6D

FULL FRAME

Body **£1299**  
c/w 24-105 IS **£1799**

EOS 70D

APS-C

Body **£849**  
c/w 18-55 STM **£959**  
c/w 18-135 STM **£1139**

EOS 700D

APS-C

Body **£479**  
c/w 18-55 STM **£549**

PART EXCHANGE WELCOME AGAINST YOUR NEXT CANON PURCHASE

### Nikon

### PROFESSIONAL DEALERS

WE STOCK THE NIKON RANGE IN DEPTH - SEE WEB OR RING FOR AVAILABILITY AND PRICES

D4S

FULL FRAME

Body **£5199**

D810

FULL FRAME

Body **£2699**

D610

FULL FRAME

Body **£1389**

D7100

APS-C

Body **£809**  
c/w 18-105 VR **£969**

PART EXCHANGE WELCOME AGAINST YOUR NEXT NIKON PURCHASE

X-T1 FUJIFILM

X-E2

TAMRON

NEW

TAMRON

SIGMA

SIGMA

SIGMA

Panasonic

Body **£989**  
c/w 18-55 OIS **£1325**Body **£568**  
c/w 18-55 OIS **£918**16-300 f3.5/6.3  
Di II VC PZD **£529**150-600  
f5/6.3  
SP VC  
USD **£949**10-20 f3.5 EX  
DC HSM **£399**70-200 f2.8  
EX DG  
OS  
HSM **£799**105 f2.8 EX DG  
OSM  
Macro **£379**GH4 + 14-140mm **£1748**  
GH4 body **£1297**  
GX7 + 14-42mm **£599**  
GX7 + 20mm II **£699**  
GX7 body **£529**

QUALITY USED EQUIPMENT

See website for full list. Call us for condition and to buy secondhand stock. 3 Month warranty on most secondhand.

<b>CANON DIGITAL AF USED</b>	17-55 F2.8 IS U EFS...£479	300 F2.8 IS L U...£2999	1.4x EX conv...£129	D80 body...£149	24-120 F3.5/5.6 VR M...£249	180 F2.8 AFD box...£399	2x EX DG conv...£159
1DX Mint unused...£3999	17-85 F4/5.6 IS U EFS...£169	500 F4 IS U L M box...£4999	2x EX DG conv...£149	EH-6 mains charger...£59	24-120 F3.5/5.6 VR...£199	200-400 F4 AFS VRI M...£2499	<b>TAMRON NAF USED</b>
10 MKIV M-box...£2499	18-55 F3.5/5.6 IS EFS...£79	600 F4 IS USM L...£4999	2x EX M-box...£99	EH-5 mains charger...£49	24-120 F3.5/5.6 D...£129	300 F2.8 AFS VRI box...£2899	17-55 F2.8 B4 DI...£169
10 MKIII body...£599/699	18-55 F3.5/5.6 IS STM...£99	1.4x ext MKIII...£279	<b>OTHER CAF USED</b>	MBD-10 scruffy...£49	28 F1.8 AFS G M-box...£369	300 F2.8 AFS VRI...£2699	17-50 F2.8 XR VC...£249
10 MKII body box...£1099	18-55 F3.5/5.6 EFS...£59	2x ext MKIII...£279	TAM 10-24 F3.5/4.5 D...£249	MBD-11...£39	28 F2.8 AF N...£139	300 F2.8 AFS II not VR...£1999	17-50 F2.8 XR DI...£199
70 body...£649/699	22-55 F4/5.6...£39	2x ext MKII...£199	TAM 18-270 F3.5/3.5 Di VCII...£239	MBD-80...£49	28 F3.5 shift...£399	300 F4 AFS M...£849	18-200 F3.5/5.6 XR DiI...£99
5D MKIII body...£1499/1799	24-70 F2.8 U MKII...£899	2x ext MKI...£149	TAM 28-200 XR DI...£89	MBD-200 box...£69	28-70 F3.5/4.5 AFD...£79	500 F4 AFS II...£4299	18-250 F3.5/5.6 DiII box...£179
5D MKII body box...£499	24-70 F2.8 U MKI...£899	Kenko Pro 300 DG 2x...£119	TAM 70-300 F4/5.6 Di VC...£199	ME-1 microphone box...£69	28-80 F3.5/5.6 AFD box...£69	TC14EII M-box...£289	24-70 F3.5/5.6...£119
60D body box...£399	24-85 F3.5/5.6 U silvblk...£149	Teleplus 2x DG conv...£89	TAM 70-300 F4/5.6 Di...£99	Coolpix P8000 compact...£149	28-80 F3.5/5.6 AF G...£49	TC17E11...£289	24-135 F3.5/5.6 box...£119
50D body...£349	24-105 F4 L M...£449	Kenko ext tube set Mint...£99	TOK 17-35 F4 Pro FX...£379	Coolpix P510 compact...£89	28-85 F3.5/4.5...£39	TC20E box...£179	70-300 F4/5.6...£99/89
40D body box...£199	28 F2.8...£219	Jessops ext tubes...£69	Zeiss 55 F2 ZE bik...£449	Coolpix P500 box...£69	28-100 F3.5/5.6 AF G...£69	Kenko Pro 300 DG 1.4x...£139	90 F2.8 Di box...£249
30D body...£139	28-70 F2.8 L box...£599	BP-50...£20	<b>CANON FLASH USED</b>	ST-E2 transmitter...£99	35 F1.8 AFS DX M-box...£129	Kenko 1.5x DG or MC7...£69	90 F2.8...£199
20D body...£149	28-80 F3.5/5.6 USM...£69	LC-4 wireless kit...£119	ST-E2 transmitter...£99	F5 body...£99/299	35 F2 AFD M-box...£189	<b>SIGMA NAF USED</b>	NIK 11-16 F2.8 ATX...£349
700D body box...£399	28-135 F3.5/5.6...£219	Angle finder C...£119	430EX II box...£169	F5 body...£99/299	10-20 F4/5.6 EX DC...£249	TOK 12-24 F4 ATX...£269	17-50 F2.8 ATX Pro...£389
400D body...£149	35 F2 IS U L M...£379	WFT-E5 M-box...£379	540EX non dig...£159	F4s body...£199	35-80 F4/5.6 AFD...£49	TOK 15-50 F2.8 ATX Pro...£179	17-50 F2.8 ATX Pro...£389
350D body blk...£129	50 F1.8 MKII...£69	TC 80N3...£79	550EX box...£179	F4 body...£179	50 F1.4 AFS G...£229	TOK 35 F2.8 mac M...£149	17-50 F2.8 ATX Pro...£389
1100D body box...£169	50 F2.5 macro...£179	Tripod mount ring C (WII)...£99	580EX box...£249	F100 + MB-15...£149	50 F1.4 AFD...£199	TOK 80-400 F4/5.6 ATX...£249	17-50 F2.8 ATX Pro...£389
BG-E2N...£59	55-200 F4/5.6 U...£69	<b>SIGMA CAF USED</b>	580EXII box...£299	F90x body...£79	50 F1.8 AFS G...£139	ZEISS 21 F2.8 M-box...£899	17-50 F2.8 ATX Pro...£389
BG-E3...£29	60 F2.8 EFS...£269	12-24 F4/5.6 EX DG...£379	MR-14EX ring...£279	F80 silf80T body each...£49	50 F1.8 AFD box...£79	Zeiss 55 F1.4 M...£199	17-50 F2.8 ATX Pro...£389
BG-E5...£49	70-200 F2.8 IS U L M...£1499	20 F1.8 EX DG box...£249	<b>DIGITAL AF USED</b>	F70 body black...£39	50 F1.8 AFD...£59	<b>FLASH / ACCESSORIES USED</b>	17-50 F2.8 ATX Pro...£389
G16 compact M-box...£349	70-200 F2.8 U L box...£799	20-40 F2.8 DG box...£199	D4s body Mint box...£4399	F55/F65/F80T body each...£29	55-200 F4/5.6 AFS VR...£99	SB-24...£49	17-50 F2.8 ATX Pro...£389
G1X MKI camera...£299	70-200 F2.8 U L M...£749	24-70 F2.8 EX DG HSM...£179	D4 body box...£2999/3299	12-24 F4 DX...£499	60 F2.8 AFD micro...£199	SB-27...£49	17-50 F2.8 ATX Pro...£389
<b>CANON AF USED</b>	70-200 F4 IS U L M...£699	30 F1.4 EX DC box...£179	D3s body...£2499/2699	14-24 F2.8 AFS M-box...£1049	70-200 F2.8 VRI...£949	SB-28DX...£69	17-50 F2.8 ATX Pro...£389
EOS 1V body box...£299	70-200 F4 IS U L...£699	D3 body box...£999/1399	D300 body...£499	16-85 F3.5/5.6 AFS VR...£329	70-300 F4/5.6 VR...£279	SB-30...£49	17-50 F2.8 ATX Pro...£389
EOS 1N RS body...£269	70-300 F4/5.6 IS U DO...£399	D2X body...£499	D300 body box...£349/399	17-35 F2.8 AFS...£749	105 F2.8 EX DG...£149	SB-30...£49	17-50 F2.8 ATX Pro...£389
EOS 3 + BP-E2...£239	75-300 F4/5.6 MKIII...£89	D600 body box...£1399/1499	D600 body box...£1399/1499	17-55 F2.8 AFS DX...£469	70-300 F4/5.6 G box...£69	SB-30...£49	17-50 F2.8 ATX Pro...£389
EOS 3 + BP-E1...£199	85 F1.2 L MKI M...£1199	D700 body box...£799/999	D600 body box...£1399/1499	18-35 F3.5/4.5 AFD...£199	80-200 F2.8 one touch...£249	SB-30...£49	17-50 F2.8 ATX Pro...£389
EOS 3...£99/149	90-300 F4/5.6...£69	D600 body box...£1399/1499	D600 body box...£1399/1499	18-105 F3.5/5.6 VR...£129	120-300 F2.8 EX DG...£1199	SB-30...£49	17-50 F2.8 ATX Pro...£389
EOS 1V 3 body each...£129	100 F2.8 U L M...£699	D600 body box...£1399/1499	D600 body box...£1399/1499	18-200 F3.5/5.6 AFS VRI...£299	120-400 F4/5.6 OS DG...£399	SB-30...£49	17-50 F2.8 ATX Pro...£389
EOS 5 body...£39	100-400 F4/5.6 L...£899/949	D600 body box...£1399/1499	D600 body box...£1399/1499	18-300 F3.5/5.6 AFS VR M...£529	135-400 F4/5.6 DG box...£279	SB-30...£49	17-50 F2.8 ATX Pro...£389
EOS 600/500 b/o ea...£20	135 F2.8 U L M...£899	D600 body box...£1399/1499	D600 body box...£1399/1499	24 F2.8 AFD...£149	150-500 F5/6.3 DG...£299	SB-30...£49	17-50 F2.8 ATX Pro...£389
10-22 F3.5/4.5 U box...£349	150 F2.8 EX DG macro...£379	D600 body box...£1399/1499	D600 body box...£1399/1499	24 F3.5 TSE M-box...£1099	105 F2.8 EX DG...£149	SB-30...£49	17-50 F2.8 ATX Pro...£389
17-40 F4 L M box...£479	180 F3.5 EX...£549	D600 body box...£1399/1499	D600 body box...£1399/1499	24-50 F3.5/4.5 AF...£129	1.4x EX DG M...£379	SB-30...£49	17-50 F2.8 ATX Pro...£389
17-40 F4 L box...£449	200 F8...£349	D600 body box...£1399/1499	D600 body box...£1399/1499	24-85 F2.8 AFD...£249	1.4x EX conv...£99	SB-30...£49	17-50 F2.8 ATX Pro...£389

Family Run Pro Dealership with Friendly, Knowledgeable Staff. Open 7 days per week. Prices inc VAT - correct 26/08/2014. P&P Extra. Mail order used items sold on 10 day approval. Return in 'as received' condition for refund if not satisfied (postage not included - mail order only). &EOE.

**www.mifsuds.com**



**THE CLASSIC CAMERA**  
RANGEFINDER & MIRRORLESS SPECIALISTS

**Used Leica M Mount Bodies & Lenses**

Leica M2 Chrome Body EXC	£499
Leica M2 Chrome Body EXC+	£599
Leica M3 Chrome Body Single Stroke EXC	£399
Leica M3 Chrome Body Double Stroke EXC+	£599
Leica M3 Chrome Body Single Stroke EXC++	£699
Leica M4 Chrome Body EXC++	£799
Leica M4-2 Black Body Mint- Boxed	£699
Leica M4-P Black Body EXC++	£599
Leica M5 Chrome Body Two Lug EXC++	£899
Leica M6 0.72 Black Body + GMP Grip EXC	£749
Leica M6 0.85 Black Body Mint- Rare!	£1099
Leica M6 0.72 Titanium Body EXC+ Boxed	£1299
Leica M6 TTL 0.72 Chrome Body Mint- Boxed	£1099
Leica M7 0.72 Chrome Body EXC	£1099
Leica M7 0.72 Black Body Latest Type EXC++	£1099
Leica M8 Black Body Upgraded to M8.2 EXC	£999
Leica M 240 Black Paint Ex-Demo Boxed	£4299
Leica M Monochrom Black Ex-Demo Boxed	£4999
Leica M Monochrom Chrome Ex-Demo Boxed	£4999

Zeiss 18mm f4 Distagon ZM Silver Ex-Demo Boxed	£849
Zeiss 18mm f4 Distagon ZM Black EX-Demo Boxed	£849
Zeiss 21mm f4.5 Biogon ZM Black EX-Demo Boxed	£699
Zeiss 21mm f2.8 Biogon ZM Silver EX-Demo Boxed	£849
Leica 21mm f2.8 Elmarit M Black + Hood & Filter EXC+	£1099
Leica 24mm f2.8 Elmarit M ASPH Black + Hood Mint-	£1299
Leica 24mm f2.8 Elmarit M ASPH Black + Hood & V/F Mint-	£1399
Leica 35mm f2.5 Summarit M Ex-Demo Boxed	£1149
Leica 35mm f2 Summicron M 4th Version Black + Hood Mint-	£1299
Leica 35mm f2 Summicron M ASPH Black Ex-Demo Boxed	£1899
Leica 35mm f1.4 Summilux M + Hood Mint-	£1499
Leica 50mm f2.5 Summarit M Ex-Demo Boxed	£995
Leica 50mm f2 Summicron M 5th Version Black Mint-	£1199
Leica 50mm f2 Summicron M 5th Version Chrome Mint Boxed	£1199
Leica 50mm f1.4 Summilux M ASPH Black EXC++ Boxed	£2099
Leica 75mm f2 APO Summicron M ASPH EX- Demo Boxed	£2339
Leica 90mm f4 Rokkor M EXC++	£299
Leica 90mm f2.5 Summarit M Mint-	£849
Leica 90mm f2 Summicron M Chrome 2nd Version EXC++	£699
Leica 90mm f2 APO Summicron M ASPH Mint- Boxed	£2099
Leica 135mm f4 Tele-Elmar M Black EXC++	£399

**Used Leica R Mount Bodies & Lenses**

Leica R4 Black Chrome Body EXC+	£149
Leica R6 Black Chrome Body EXC+	£399
Leica R6 Black Chrome Body EXC++	£499
Leica R7 Black Chrome Body EXC++	£299
Leica R8 silver Chrome Body EXC++	£599
Leica R SL Silver Chrome Body EXC+	£149
Leica R SL2 Silver Body Boxed Mint-	£599
Leica R SL2 Black 50 Jahre Body EXC++	£499

Leica 16mm f2.8 Fish Eye R 3 Cam EXC++	£799
Leica 21-35mm f3.5 Vario-Elmar ASPH ROM EXC++	£1999
Leica 35-70mm f4 Vario-Elmar ROM + Hood Mint-	£799
Leica 135mm f2.8 Elmarit R 3 Cam EXC+	£299
Leica 180mm f2.8 Elmarit R 3 Cam EXC+	£269
Leica 75-200mm f4.5 Vario-Elmar R 3 Cam EXC++	£199

**Used Leica L39 Mount Bodies & Lenses**

Leica II Chrome Body EXC+	£225
Leica III Black Paint Body EXC++	£349
Leica IIIa Converted to IIIf Black Dial EXC++	£299
Leica IIIf Chrome Shark Skin Body EXC+	£249
Leica IIIf Chrome Body EXC++	£299
Leica IIIf Red Dial Body EXC	£199
Leica IIIf Red Dial Body EXC+	£249
Leica Ig Boxed Body EXC	£399

Leitz 3.5cm f3.5 Summaron EXC++	£349
Leitz 5cm f2 Summicron EXC++	£499
Leitz 1.25cm f2.5 Hektor Mint- Boxed	£799

All used equipment includes a 6 month warranty.  
Ex-Demo equipment includes a 1 year warranty.  
Many more accessories and classic cameras in stock. Get in touch!

The Classic Camera  
2 Pied Bull Yard  
(Near the British Museum)  
London WC1A 2JR  
(020) 7 831 0777

<http://theclassiccamera.com>  
[info@theclassiccamera.com](mailto:info@theclassiccamera.com)  
[www.facebook.com/theclassiccamera](http://www.facebook.com/theclassiccamera)  
[https://twitter.com/classic\\_camera](https://twitter.com/classic_camera)

# Camtech

*'Specialists in fine pre-owned cameras, lenses, binoculars and accessories'*

## WANTED

! % ! % ! ! " !  
# \$  
!  
# ! % ! % ! # %  
%  
Best prices paid  
% % #

# 01954 252352

Visitors are welcome. Please phone for an appointment

View our full range at [www.camtechuk.com](http://www.camtechuk.com)

Leica

Nikon

Canon

## WANTED FOR CASH

*Exclusively... Nikon*

### HIGHEST PRICES PAID

Grays of Westminster are always seeking mint or near-mint examples of Nikon equipment:

Nikon cameras, AF-D Nikkor lenses, AF-S Silent Wave Nikkor lenses, AF Micro-Nikkor lenses, Nikon Speedlights, Nikkor AIS & AI Manual Focus Lenses

Please telephone 020-7828 4925 or you can email us at [info@graysofwestminster.com](mailto:info@graysofwestminster.com) for our highest offer.

Grays of Westminster  
- Exclusively... Nikon  
40 Churton Street, Pimlico  
London SW1V 2LP



[www.graysofwestminster.co.uk](http://www.graysofwestminster.co.uk)



Hop online to browse our latest stock - unbeatable deals on cameras, lenses and accessories!



Buy, Sell or Part Exchange  
[www.mpbphotographic.co.uk](http://www.mpbphotographic.co.uk)  
0845 459 0101

# Sell Us Your Used Gear

with our famously **hassle-free** service

- ✓ Trade in for cash or an upgrade
- ✓ Free collection from anywhere in the EU
- ✓ Free next working day delivery on part exchange orders
- ✓ We buy most modern photographic equipment



**FREE**



## Get a Quote

Fill in our quick online form or give us a call and let us know what you're selling. We'll give you a competitive quote within one working day.



## We Arrange Collection

On a suitable day for you, at no extra cost.



## You Get Paid

Directly into your bank account. If you're part exchanging, we'll send your purchased items on free next working day delivery.

[www.mpbphotographic.co.uk](http://www.mpbphotographic.co.uk)  
0845 459 0101















# Final Analysis

**Roger Hicks considers...**

George Bernard Shaw: Self-portrait, c1908

**M**ost of us think of George Bernard Shaw as an elderly, whiskery playwright – he was well into his 90s when he died in 1950. Well, here he's still whiskery, but is a young-looking, middle-aged man. Born in 1856, he is in his early 50s. As well as a playwright, polemicist, political activist and campaigner for the reform of spelling and punctuation, he was a keen photographer and wrote extensively on photography, including in AP.

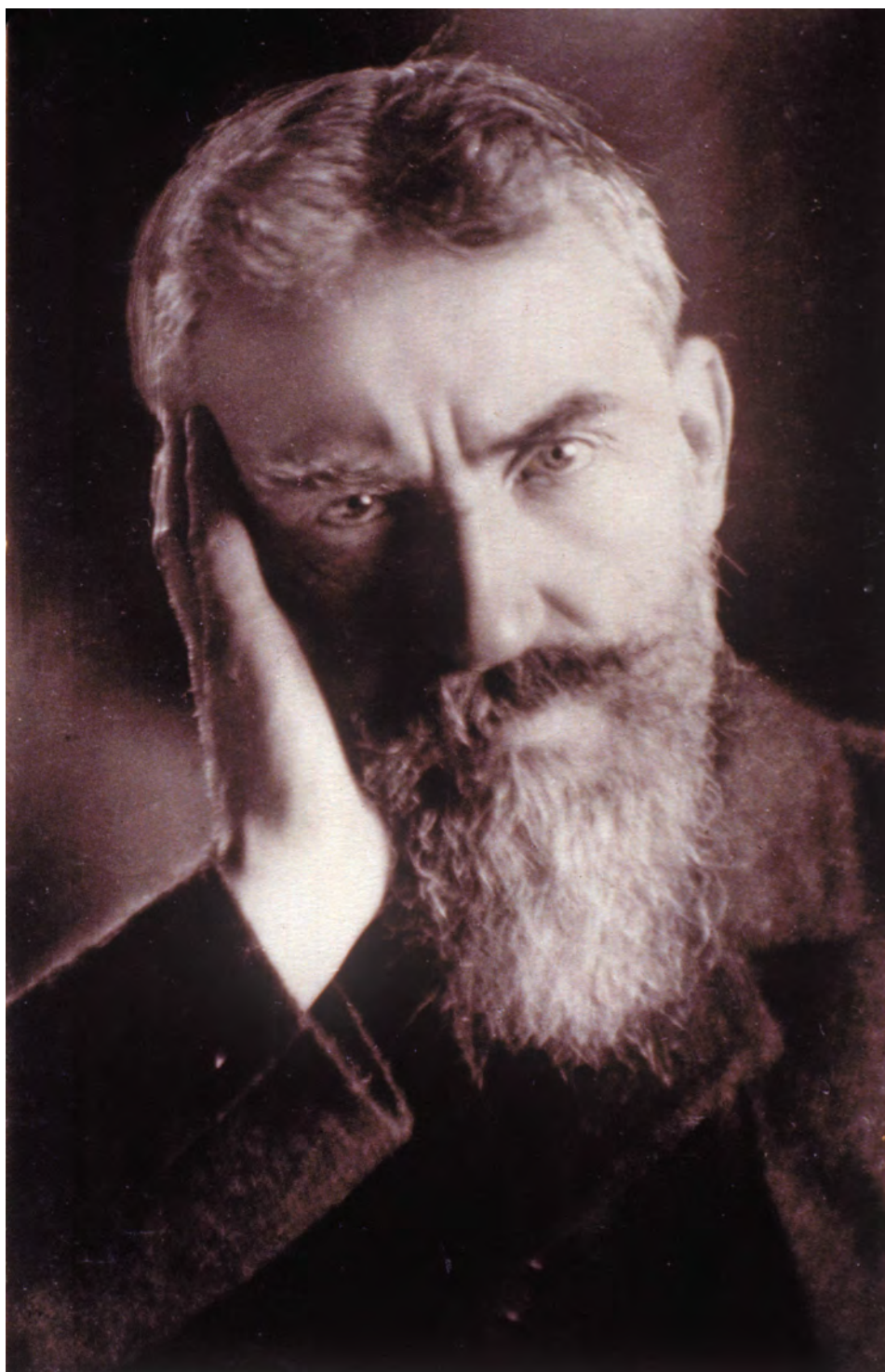
Now, although 'selfie' was declared the 2013 Word of the Year by the Oxford English Dictionaries, self-portraits are nothing new. They date far back into the 19th century. The reasons are obvious. The subject is always available, and no one should be better able to capture the sitter's personality – even soul – than the sitter. On the other hand, unless you resort to a mirror or mirrors, it is all but impossible to be simultaneously in front of and behind the camera. What to do?

One answer is to give up. Another is to try to direct someone else to take the picture. A third is to use someone else as a stand-in, set up the lighting and then take their place. This is of limited usefulness unless you are similar in size and looks. The fourth is to attempt a genuine 'selfie', like this one. The trouble is that good ones – and this is a very good one – are not easy.

## Muscle memory

Above all, note the pose: head supported by the right hand. This makes it easier to hold a pose during a long exposure and to resume a fixed pose and distance. Your muscles seem to remember. If I'd been GBS, I'd have taken a piece of cardboard, cut out an oval the size of my head, crudely drawn a face on it and held it out on the end of a stick to give me something to focus on. Then I'd have used the same stick, minus the mask, to set the distance from the outer corner of my eye to the lens.

The sad truth, though, is that the vast majority of portraits are important only because of their subject matter: family, friends, famous people. GBS had an interesting face, it's true, but he was also famous. Would we be as interested if it were someone we'd never heard of? Probably, yes. It is brilliantly done. Could you do as well? I'm not sure I could. I think I'll try, but with a (much easier) digital camera. Why don't you do the same?



© THE LIFE PICTURES/GETTY IMAGES

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his website at [www.rogerandfrances.com](http://www.rogerandfrances.com)). Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image by Richard Petit





# BIG SAVINGS THIS SUMMER

This Summer, you can make your money go further with a fantastic range of cashback offers from leading brands & get some fantastic new offers on selected cameras! For even more deals, visit our website, call us on **01444 23 70 60**, or pop into our Central **LONDON** or **BURGESS HILL** stores.

## NEW & NOW IN STOCK! NIKON D810

Create your new masterpiece with the exquisite Nikon D810. From delicate textures to high-speed movement, this all-versatile 36.3-megapixel camera is ready for anything. With a redesigned FX-format sensor, ultra-wide ISO range, and EXPEED 4 image processor, you get unprecedented sharpness, sumptuous tonality, and reduced noise across all sensitivities.



**NEW!!**

**Limited stock now available!** See our website for details.

Learn more at  
[blog.parkcameras.com](http://blog.parkcameras.com)

## NIKON D4s

Body Only  
The D4s is the latest addition to Nikon's award-winning line-up of Digital SLRs.

**£400**  
Trade-In  
Bonus



Now only **£5,199.00**

Trade-in your old camera and receive an **extra £400** when purchasing the Nikon D610! **Ends 30.09.14**

## CANON EOS 70D + EF-S 17-85mm IS USM

Capture the moment in stunning stills & Full-HD movies with the EOS 70D, featuring 7fps full resolution shooting.



Now only **£1,025.00** Lens non-original packaging

Add a Canon BG-E14 battery grip and Canon LP-E6 battery for **only £287.99** with the EOS 70D

## CAPTURE YOUR POTENTIAL - FREE GOODS!!! CANON EOS 5D MARK III

Purchase a Canon EOS 5D Mk III before 28.10.14 and Claim:  
A **FREE** 12 month subscription to Adobe CC Photography Plan  
**AND**  
**FREE** Manfrotto MK055 XPRO3 Tripod + Ball Head  
**OR**  
**FREE** Manfrotto MK055 XPRO3 Tripod + Three Way Head  
**OR**  
**FREE** Wacom Intuos Pro Medium

**FREE**  
Gifts with  
this camera



5D III Body Only **£2,299.00** 5D III + 24-105mm **£2,899.00** Offer ends 28<sup>th</sup> October! See web for details.

## CAPTURE YOUR POTENTIAL - FREE GOODS!!! CANON EOS 6D

Purchase a Canon EOS 5D Mk III before 28.10.14 and Claim:  
A **FREE** 12 month subscription to Adobe CC Photography Plan  
**AND**  
**FREE** Manfrotto MK055 XPRO3 Tripod + Ball Head  
**OR**  
**FREE** Manfrotto MK055 XPRO3 Tripod + Three Way Head  
**OR**  
**FREE** Wacom Intuos Pro Medium

**FREE**  
Gifts with  
this camera



6D Body Only **£1,229.00** 6D + 24-105mm **£1,799.00** Offer ends 28<sup>th</sup> October! See web for details.

## FUJIFILM X-PRO 1

Body Only  
A brilliant camera with classic styling and outstanding image quality. The perfect choice for the serious photographer.

**£100**  
Cashback



Now only **£649.00\***

\*Price shown after £100 cashback, you pay £749.00 & claim £100 cashback. **Ends 30.09.2014**



See web for our latest low prices on Canon lenses!

## MANFROTTO 190XPROL TRIPOD

Manfrotto's most popular tripod  
Add a Manfrotto 234RC Tilt Head for **£26.00** (SRP £36.95)



Special price only **£109.00\***

## LOWEPRO SCOPE PHOTO TRAVEL 350 AW

Designed to offer protection and flexibility, purpose built of lightweight, yet rugged and weather-resistant materials to provide comfort, durability and convenience.



Special price only **£99.00\***

# PARKCameras



York Road  
**BURGESS HILL**  
RH15 9TT

**Tel: 01444 23 70 60**  
**[www.ParkCameras.com/AP](http://www.ParkCameras.com/AP)**

53-54 Rathbone Place  
**LONDON**  
W1T 1JR

\*Special Price for AP Readers. All prices include VAT @ 20% See website for our opening times for both our London & Burgess Hill stores. All products are UK stock. E&OE. Please mention "Amateur Photographer" when ordering from this advert. Prices correct at time of going to press; Prices subject to change; check website for latest prices.



MOVE INTO A NEW WORLD

# OM-D

# OLYMPUS



Image courtesy of Damian McGillicuddy

# GET A GRIP!

## (FOR A LITTLE LONGER)

**HURRY – YOU CAN STILL CLAIM A FREE GRIP WORTH £189.99 WITH THE AWARD-WINNING OLYMPUS OM-D E-M1**

On redemption when you purchase any qualifying body or kit. Offer valid until 09/01/15. While stocks last. Terms and conditions apply. Pickup a leaflet in-store or visit [olympus.co.uk/promotions](http://olympus.co.uk/promotions) for further details.

